

November 19, 1958

Mr. Robert O. Parks, Director  
Smith College Museum of Art  
Northampton, Massachusetts

Dear Mr. Parks:

Thank you for your letter.

During the past decade I have succeeded in obtaining only two ship's figureheads of high quality and both were sold instantly. However, during the depression I purchased two remarkable examples in the field both of which were part of the famous Eli Nadelman Museum of Folk Art in Riverdale, New York. One of these was sold to Mrs. Webb for the Shelburne Museum. The other I retained in my own collection.

I am now enclosing a photograph of CERES, together with some information pertaining to this figurehead. As supplements to the important exhibition entitled "American Processional" which was held at The Corcoran Gallery in 1950, several sculptures were borrowed from us, including CERES. Unfortunately, on the return trip from Washington, this figure was damaged, but because I had no intention of selling it, I have not had it repaired. If you are interested, the figure may be seen with a few days' notice. Incidentally, reference to the two figureheads of the sculpture lent by us appears on page 18 of the Corcoran Gallery catalogue.

In addition, we have a small figure said to have been used as a ship's figurehead but I could obtain no substantiating information when I acquired this.

As soon as I hear from you I shall have both of these carvings brought to the gallery so that you may have an opportunity of seeing them.

Sincerely yours,

EGH:pb  
Enclosure

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE MUSEUM OF MODERN ART

## NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF ARCHITECTURE AND DESIGN

*Phone*

November 21, 1958

Mrs. Edith Gregor Halpert  
32 East 51 Street  
New York City

Dear Mrs. Halpert:

I have a book in preparation on signs in the street which Reinhold is publishing, and I wonder if I may have permission to reproduce in it the Stuart Davis "Detailed Study for Combination Concrete #2". If so, I would be delighted if you can let me have a glossy. Of course, full credit will be given to the gallery as well as to the artist.

I had hoped to mention this to you as we sat at dinner the other night and to explain to you more about the book, but after-dinner speeches left my mind a blank.

Kind regards,

*Mildred Constantine*

Mildred Constantine  
Associate Curator of Graphic Design

MC: el

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



CARLO FERRARI - VENEZIA

November 19, 1958

Mrs. Edward E. Mohr  
3036 West Wisconsin Avenue  
Milwaukee 8, Wisconsin

Dear Mrs. Mohr:

When I received a note from Edward Bright this morning, I suddenly recalled that I had not sent you a confirmation of your purchase.

Because Weber has, on several occasions, reneged on a sale, I am sending you an unofficial bill of sale which, however, will serve as a confirmation. The final invoice will be dated January as you requested.

The exhibition is drawing a record attendance and tremendous public enthusiasm. I am so glad that you had an opportunity to see the paintings and to meet the artist.

Again I want to tell you how much I enjoyed your visit. I wish you could come to New York more frequently.

Sincerely yours,

EGH:ph

P.S. I do not recall whether you decided to acquire the early pastel portrait head which you had also admired. Won't you please let me know.

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8. A Children's Exhibition Program
9. New quarters for AFA in which it can carry out the above programs, give its traveling exhibitions a New York showing, and serve as the nation's central clearing house on all matters pertaining to the arts.
10. The celebration of the Fiftieth Anniversary of the Federation, including:
  - a) the Convention in Washington, D.C. in April 1959
  - b) distinguished exhibitions at the National Gallery, the Corcoran Gallery, the Phillips Gallery, and other Washington museums, at the time of the Convention
  - c) a series of special AFA Anniversary Exhibitions of high calibre to circulate throughout the country

To launch and establish the above, we need \$1,100,000 working capital. We are asking for this Fiftieth Anniversary Fund to prepare ourselves for the demanding years ahead. Of this \$1,100,000, we need \$750,000 in cash gifts. The remaining \$350,000 will come in project funds, and this category is off to a handsome start with the recently announced Ford Foundation grant. Of the cash gifts, \$500,000 will be used to initiate self-liquidating projects, \$250,000 to provide an adequate building in which to operate. The goal is a strong, self-supporting service organization which will not need to solicit funds for current deficits, but only for additional new and worthy projects which will in turn become self-supporting.

Through the past half century we have dedicated our efforts to services not being performed by other organizations. We have always respected and cooperated with other art institutions. We shall continue to do so. We shall also constantly seek out and experiment with new ways to stretch art awareness, new means for bringing people closer to great works of art, new ideas to maintain and extend this country's role as a cultural leader in the turbulent world today.

Since many people plan their giving for the end of the calendar year, we are anticipating the formal opening of our Fiftieth Anniversary Development Campaign by several months in writing to you now. We earnestly solicit your generous support for AFA's Fiftieth Anniversary Fund.

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November 24, 1958

Mrs. E. Franklin Neehling  
1512 Spruce Street  
Philadelphia 2, Pennsylvania

Dear Mrs. Neehling:

Thank you for your letter.

The current exhibition of paintings by Max Weber has been such an extraordinary success, with record attendance, that I have not had an opportunity to draw up the Christmas exhibition announcement. Thus I am very pleased that you took the trouble to write.

The 33rd Annual Christmas Show will open on Monday, December the 8th, with a remarkable collection of paintings, not only by the artists associated with this gallery but others whose work I admire particularly, plus an unprecedented group of work by younger talented artists.

The price range will be \$100 to \$1000. We were obliged to increase the top figure because so much of the material included exceeds the usual size. Furthermore -- as you probably know -- there has been an increase in the price of all American art during the past year.

I hope you can arrange to be in early Monday for a complete viewing and a special selection. It will be so nice to see you again.

Sincerely yours,

EFN:ph

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WILLIAM ZORACH  
29 HICKS STREET  
BROOKLYN 1, NEW YORK

Tuesday Nov 18 1958

Dear Edith

To keep you informed as to my progress on the Kansas Monument  
So far I have estimates - from

Three foundries and three  
enlarging firms - in this country  
I am writing or rather I have  
written to Italy for estimates from  
a Foundry and enlarger and  
a Marble carrying firm from  
Italy - I have a sample of a  
very hard durable marble <sup>from Italy</sup> as  
tough as flint that will stand up  
out of doors - I also have an  
estimate from a stone carver  
here on a price for carrying  
in limestone - and have  
written to two other firms in  
Barre Vermont for estimates in  
Granite - So you see I've been

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**DALZELL HATFIELD GALLERIES**  
FINE PAINTINGS • SCULPTURE  
AMBASSADOR HOTEL  
AMBASSADOR STATION BOX K  
LOS ANGELES 5

December 3, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thanks very much for your letter concerning the Hart. I can understand how members of the family of an artist sometimes make dealings impossible. I think if the family had worked with you, Hart's prices would have soared considerably by this time, but what can one do when it is impossible to work with the family. He certainly was one of our finest watercolorists. If our client gives this picture to a museum and needs an evaluation, we will write you.

I don't know how soon we will be in New York, but we hope when we come that you can have dinner with us one evening as there are lots of things to talk about.

With warmest regards, I am

Sincerely,

**DALZELL HATFIELD GALLERIES**

dhh/rs

*Lal*



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# FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N.Y. • Telephone: COLUMBUS 6-6800

November 18, 1958

## TO MEMBERS OF THE FRIENDS OF THE WHITNEY MUSEUM:

The Exhibition Committee is deeply grateful for your response to its request for your vote. The final result represents the weighted choice of over fifty percent of the members of the Friends.

The promised secrecy of your ballots has been respected. Only one member of your committee and those of the Museum staff tabulating the result, had access to them.

It was suggested and unanimously agreed that this same secrecy should apply to the names of those artists not chosen, and that only the names of those artists selected and not their order of selection should be made known. It was felt that undue harm to the artist might result from such revelation, and that this above all, should be avoided. I sincerely trust you are in accord with this decision.

Because of the closeness of the vote in certain areas of choice, your committee decided finally to fix the number of painters to be included in our forthcoming "members choice" exhibition, at thirteen, and of sculptors at five.

I am therefore pleased to announce that the following artists, listed alphabetically and not in the order of selection, were chosen in accordance with the result of your vote:

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*M*  
Journal-American  
NEW YORK

220 South St. NEW YORK 15, N. Y.

OFFICE OF THE RETAIL ADV. MANAGER

CORTLANDT 7-1212

*PO 2*  
*T. S. ...*  
*...*  
December 2, 1958

IMPORTANT ART ANNOUNCEMENT

On November 15 the Journal-American inaugurated a weekly Art Column conducted by L. E. Levick.

I am attaching a tear page of last Saturday's column which I feel is quite representative.

We are promoting this column in our own newspaper, in other publications and on radio and television.

It will, we are sure, win favorable acceptance among the 400,000 families who read our Saturday newspaper as well as among others who will be attracted to it as a result of the promotion.

The rate for advertising is \$1.20 a line. We sincerely hope you will give us consideration when you are scheduling advertising.

Sincerely yours,

*Perry L. Rosenberg*  
DIRECTOR RETAIL ADVERTISING

PLR/ac  
Att.

Not to publishing information regarding sales transactions, selections are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



MARY WASHINGTON COLLEGE  
of the UNIVERSITY of VIRGINIA  
FREDERICKSBURG, VIRGINIA

November 27 , 1958

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 57th Street  
New York 22, N.Y.

Dear Mrs. Halpert :

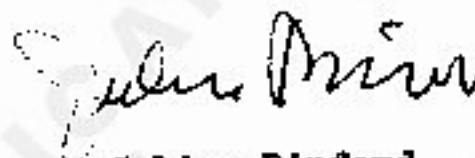
I am enclosing two more copies of our  
current exhibition's catalogue and some clippings from the  
Virginia newspapers .

The Third Mary Washington Annual is  
meeting with an even greater success than its predecessors.  
We gratefully acknowledge your gallery's contribution toward  
this success .

We have been happy to show here, besides  
the Shahn drawing that we are acquiring, the fine examples of  
the work of Dove, Marin, Rattner and Weber that you kindly  
lent us .

With my very best wishes ,

Sincerely ,



Julien Binford  
Professor of Art

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published for any purpose after the date of sale.

7713  
Re with OK sent of carbon

November 23, 1958

Mrs. Edith Halpert  
The Downtown Gallery

New York, N. Y.

Dear Mrs. Halpert:

This is just by way of confirming our conversation about six weeks ago concerning an exhibition of Ben Shahn's prints and drawings here in March 1959. Since he will be coming to Cincinnati to speak before the Art Director's Club, we wanted to have a small show of prints and drawings. You said that you would be able to give us things that you had on hand in the gallery at that time. I will write again in February to make final arrangements.

Thanks very much, we appreciate being able to have these things to show in Cincinnati.

Sincerely yours,



Allen T. Schoener  
Curator

AT/eh

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**LICHTENSTEIN AND ROSOW**

**CERTIFIED PUBLIC ACCOUNTANTS  
ALAMO NATIONAL BUILDING  
SAN ANTONIO 5, TEXAS  
December 4, 1958**

Mrs. Edith Halpert  
% Downtown Gallery, Inc.  
32 E. 51st St.  
New York 22, N. Y.

Dear Edith:

I have been holding the invoice on the Weber which is dated November 4th. So far the picture has not arrived. What has happen to delay it? Please advise when I can expect to receive same.


You told us when we were in New York that you would write me giving me an adjusted appraisal for insurance purposes on our other Weber, The Kuniyoshi, The Weathervane, The Fredenthal Watercolor which we purchased from you and the Zorach Bronze which we purchased in 1956 (if there is any change in value of this).

We enjoyed seeing you quoted in Time Magazine this past week and realize the problems you face. Don't let them upset you too much.

It was certainly a pleasure seeing you as always in New York and we look forward at some future date to a visit from you in San Antonio.

Thank you very much for your attention to all of the above. Sarah Jane joins me in kindest personal regards.

Sincerely,



Frank H. Lichtenstein

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THE FORD FOUNDATION  
477 MADISON AVENUE  
NEW YORK 22, N.Y.

PROGRAM IN HUMANITIES  
AND THE ARTS

December 5, 1958

CONFIDENTIAL

Mr. Abraham Rattner  
c/o Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mr. Rattner:

The jury for the Ford Foundation program for artists and for the American Federation of Arts program of retrospective exhibitions has completed its initial judging in New York City. I am glad to inform you that your work has been selected for further consideration by the national jury and will therefore be retained by The Seven Santini Brothers, Inc. until about the middle of January, 1959, when your entries will be returned at the expense of the Ford Foundation.

Sincerely yours,

*W. McNeil Lowry*  
W. McNeil Lowry  
Director

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Mrs. Robert C. Levy

3180 LAKE SHORE DRIVE  
CHICAGO 14, ILLINOIS

Nov. 24, 1958

Dear Mrs. Halpert,

We received the  
photographs of the paintings by  
Dove.

We expect to be in New York  
December 5 - We will come  
and see the paintings at  
your gallery at that time -  
and then make a  
decision.

Sincerely,

Rosalie G. Levy.



*To the artist*

November 19, 1958

Mrs. Matthew Brown  
419 Clinton Road  
Brookline Massachusetts

Dear Mrs. Brown:

Thank you for your note.

We are planning to open our 33rd Annual Christmas Show on Monday, December 8th, and will send you a printed reminder to that effect.

It will be so nice to see you again.

Sincerely yours,

RGH:pb

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LEVINE	Benediction, 1951 oil EXHIBITED: Downtown Gallery - Levine Exhibition REPRODUCED: Art News	1/52 2/52
O'KEEFE	From the Plains, 1919 oil EXHIBITED: Whitney Museum-Pioneers of Modern American Art, Cat. #112 Downtown Gallery-Recurrent Image Wildenstein-The American Vision-Time Mag.-APA Whitney Museum-Nature in Abstraction and tour REPRODUCED: Catalogue-American Vision-Wildenstein Arts (color) Catalog-Whitney-Nature in Abstr. (color)	1946 1/56 10/57 1958-9 10/57 2/58 1958-9
KUNIYOSHI	Sister Act, 1951 oil crayon EXHIBITED: Downtown Gallery-Kuniyoshi-Circus Themes (no earlier records)	2/55
SHAHN	Girl Jumping Rope, 1943 tempera EXHIBITED: Downtown Gallery Shahn Exhibition (then sold and held by collector in Chicago until 1954) Venice Biennale-One man exhibition Fogg Museum-Shahn Retrospective REPRODUCED: Magazine of Art Ben Shahn, Penguin, (Color) Magazine of Art Portrait of the Artist As An American by S. Rodman-Harpers International Book-Japan	11/44 1954 12/56 4/44 1947 3/49 1951 1955
SHEELER	On a Shaker Theme, 1956 oil EXHIBITED: Downtown Gallery-31st Anniv. Exh. Corcoran-25th Biennial Pennsylvania Academy Detroit Institute of Arts REPRODUCED: N.Y. Herald Tribune Greeting Card, Coastal Footwear Corp. in color -as you well know Detroit News Christian Science Monitor CALIFORNIA #2, 1957 tempera (this was purchased by you before we ever exhibited it)	10/56 1/57 1/58 3/58 6/3/56 3/16/58 11/19/57
SIPORIN	The Denial, 1957 watercolor (Kafka) EXHIBITED: Downtown Gallery-Siporin Exhibition REPRODUCED: Pictures on Exhibit	9/57 10/57
WEBER	The Duet, 1956 oil EXHIBITED: Downtown Gallery 32nd Anniv. Exh. Des Moines Art Center REPRODUCED: Catalogue Des Moines Art Center Woolworth Building, 1912 oil (later has no records)	12/57 6/58 6/58



Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Downing ideas like the  
S. Golden sent in the ideas  
& household singing  
after lunch  
yours ever  
Marilyn Helen Van Hine

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

531 FIFTH AVENUE • NEW YORK 17 • N. Y.

November 20, 1958

Will you please write us your judgments of the abilities of the artists whose names appear on the attached papers and who have referred us to you?

As you know, our aim is to award our Fellowships to persons who have demonstrated unusual capacity for productive scholarship or unusual creative ability in the arts. Hence, the primary question to be determined is on the quality of the applicant's previous accomplishments.

Your critical advice in relation to each applicant, will be appreciated and I beg to give you the strictest assurances that anything you may say will be held in confidence.

Please accept our thanks for your help. We are, as we know, dependent on the quality of the advice we get.

*Sincerely yours*



Henry Allen Moe

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York City

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November 24, 1958

Mr. Thomas Walsby  
416 F Fulham Road  
London, S. W. 6  
England

Dear Mr. Walsby:

It has just occurred to me that we have received no reply from you to our letter of October 13th. If you have decided not to acquire the drawing, won't you please let me know, as practically the entire Armstrong series has been sold by this time and we have a good many inquiries.

I am writing because it occurred to me that my letter may not have reached you. I look forward to hearing from you very shortly.

My best regards.

Sincerely yours,

EGH:ph

P.S. A copy of my letter is enclosed.

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Vincent van Gogh  
Oud mensenpaar, Den Haag  
Vieux couple, La Haye  
Old couple, The Hague

S. Francisco  
1. XII '58



SAVE THE  
BUY U.S.  
PAYROLL



dear Mrs Halpert  
we enjoyed meal at  
your home + company  
very much  
- are admiring American  
cities: Pittsburg,  
Chicago, S. Francisco  
without exception  
their characteristics!  
hope to see you soon  
and talk about  
projects common.  
most cordially yrs  
Sandberg's

Corrected with the original drawing  
Copyright © V. W. van Gogh

By Air

Mrs Edith Halpert

30 E 51

New York

N.Y.



UNIVERSITY OF KENTUCKY  
LEXINGTON, KENTUCKY

COLLEGE OF ARTS AND SCIENCES  
DEPARTMENT OF ART

December 2, 1958

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I hope you liked the catalogue of Graphics '58 which I sent you a day or so ago. It was designed by Fred Thursz of our Faculty here, and we've had some good reactions to it.

You will be pleased I hope to know that we've sold two Shahns, Supermarket and Alphabet of Creation, and it would appear that additional proofs of these two could be sold. Would you wire me immediately if they are available and, if so, send me one of each. Special Delivery.

By the way, are you allowing us a discount on sales we make here? We would be most grateful if this is possible, for this show and the catalogue have put us in the well known hole!

All regards and best wishes.

Very sincerely yours,

*Richard B. Freeman*

Richard B. Freeman  
Head, Department of Art

RBF/bdm

P.S. You may soon receive an additional request for The Alphabet of Creation from the father of one of our faculty members here. He received the catalogue and said he wanted one. He is a Rabbi, living in New York. RBF.

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ERNEST BROWN & PHILLIPS LTD

DIRECTORS  
OLIVER F. BROWN  
PATRICK L. PHILLIPS  
NICHOLAS E. BROWN  
E.C. PHILLIPS

TELEPHONE: WHITEHALL 3375.  
TELEGRAMS: OFORT, LESQUARE, LONDON.

THE LEICESTER GALLERIES,

LEICESTER SQUARE,

LONDON, W.C.2.

1st December, 1958

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32, East 51 Street,  
New York 22,  
New York, U.S.A.

Dear Mrs. Halpert,

Thank you for your letter of the 24th November.

I quite understand your anxiety about the two Moore bronzes I owe you. However, I am going down to see Henry Moore next week and will be able to speed things up. Now that the UNESCO commission has been completed there is no reason why I should not be able to get them to you in the near future.

Mr. Woolsey telephoned me a couple of days ago and said that he was going to come in and pay me the 450 dollars he owes you for the Shahn drawing, which in this particular case I will be able to set against your debt.

With kind regards.

Yours very sincerely,

*Nicholas E. Brown*

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



3/Completed and he will  
return tomorrow.

Enclosed is a clipping  
which I thought might  
interest you -

The "Modern art" he -  
(Mr Hoffman) saw in the  
Sunday paper included  
the Georgia O'Keeffe, Marion  
and DeMuth - You can  
easily see what we have  
to contend with!

And the Zybarau was  
not worth 60,000 - because  
he had never heard of  
the artist!  
Poor Ed Dwight!

4/Ether Weber so enjoyed  
seeing you - She is a very  
close friend of mine and  
one of the few people really  
interested in all our

projects -  
Her daughter has done a  
bang up job with Caps  
The Junior League Project -  
I hope you received the  
box of cheese in good condition  
and that some of it will  
appeal to you and Lawrence -  
So many thanks for your  
interest and great kindness  
to me - Most sincerely

Pat L. Weber



HARRY N. ABRAMS  
INCORPORATED

*Publishers of Fine Art Books*

10 EAST 44TH STREET, NEW YORK 17, N. Y.

December 4, 1958

Mrs. Edith Greger Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Edith:

OS We would greatly appreciate your permission to reproduce in black-and-white the very beautiful paintings *THE HUMANIST* and *PAINTSHOP* in your collection, by Jack Levine. These are to be included in a monograph portfolio on Jack Levine's life and work, now being written by the noted art critic of the Milwaukee Journal and New Republic, Frank Geblein.

We are enclosing a duplicate of this letter which we hope you will sign and return at your earliest convenience. Please indicate exactly how you wish the pictures to be credited.

Sincerely yours,

*Peter Pollack*

Peter Pollack  
Associate Publisher

Permission granted:

Credit:

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POL

November 24, 1958

*Purchase from*

Mr. Marcus Rice  
Famous-Barr Co.  
St. Louis 1, Missouri

Dear Mr. Rice:

It was good of you to write to me regarding the Zerach. Of course, when Mrs. Rice telephoned me, I assumed that you had decided to cancel your purchase and destroyed the invoice immediately.

It will be very nice to see you when you are next in New York.

Sincerely yours,

EGH:ph

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*with full*

MARY WASHINGTON COLLEGE  
of the UNIVERSITY of VIRGINIA  
FREDERICKSBURG, VIRGINIA

November 25, 1958

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert :

The decision of our current exhibition's jury on purchase awards was delayed by the illness and death of our colleague, Mr. Emil Schnellock, who designed this year's catalogue and was to be a member of the jury .

We have now decided to buy for our permanent collection, the painting " Composition " by Arshile GORKI, from World House , and the drawing " Moses " by Ben SHAHN, from your gallery .

X  
If you will send your bill for \$ 900.00 for the Shahn drawing to Mr. Edgar Woodward , Bursar, Mary Washington College, Fredericksburg, Va. , payment will be arranged promptly .

We shall be proud to have in our collection such a distinguished example of Mr. Shahn's work .

Mr. Horton of Blacksburg, Va., who wrote you in regard to the Weber and Rattner paintings has been very interested in our show . He already owns a Rattner . I do not think that he is in a position to give our college a painting at present . I understand, however, that his mother has given works of art to several museums . We have explained to him that museum gifts can be made available to the donors on long term loans .

I am mailing to you separately several additional copies of our catalogue and some newsclippings .

With very best wishes ,

Sincerely ,

*Julien Binford*

Julien Binford  
Professor of Art

cc: Chancellor Simpson  
Mr. Edgar Woodward

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

**December 8, 1958**

*note sent*

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

It was good to hear from you. I do hope to see you and your folk art exhibition in January - will the gallery be enlarged by then? I'm up to my ears in the special Christmas show, the traveling show in co-operation with the American Federation of Arts, and the joint exhibition with Cooperstown, but this hasty note is to let you know that we would like to keep Stonewall Jackson and the Richards battle scene. I have put through an order for their purchase and you should receive payment very soon. Please send me a note if it does not arrive in a week or two.

With all good wishes and my thanks.

Sincerely yours,

*Mary Black*

Mary C. Black, Curator  
(Mrs. Richard Black)

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November 19, 1958

Mr. Carroll E. Hogan  
1820 7th Avenue Court  
Iowa City, Iowa

Dear Carroll:

It was pleasant to hear from you at last although I was quite grieved with the news. I felt, as you recall, that the job offered both an opportunity and a challenge and therefore am disappointed that it did not work out.

There has been such a reshuffling in the museum world during the past few years that there should be a good many opportunities in various parts of the country. Have you communicated with the College Art Association and/or the American Federation of Arts?

If and when I hear of anything I shall certainly communicate with you.

The American art business has been so active that I have not had time to gad about and know practically no gossip outside of little, local tidbits. As you probably know, Elizabeth Havas covered all contacts with the gallery and with me immediately after Labor Day when I returned from Newton and shortly after your meeting with her. Thus I am completely uninformed about the situation.

I sincerely hope your problem is resolved very shortly and as I mentioned previously I shall let you know if I hear of anything of interest.

Sincerely yours,

EGH:ph

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November 24, 1958

Mr. Daisell Hatfield  
Daisell Hatfield Galleries  
Ambassador Station Box K  
Los Angeles 5, California

Dear Dais:

Well, well! It has been many years since we have had an exchange of letters and I was delighted to hear from you although it would be much more pleasant to see you and Ruth in the flesh (clad, of course).

Although I recall the painting you refer to, I cannot give you a definite figure since we have not represented the Hart estate for a great many years. The members of the family were quite impossible and we had to sever our connections with them as did two other dealers subsequently. Thus there has been very little market and no publicity during a long time. I bought two Harts at an auction last year at \$65 and \$35 respectively and certainly feel that any watercolor of his should be valued at \$250 minimum. If you would like to have an official appraisal to that effect, I shall be glad to send it on to you.

And when you are next in New York, do come in to say hello.

My best regards.

Sincerely yours,

EGH:pb

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765. Park Ave

Dear Mrs Halpert

I forget if I have  
ever sent this. (my  
favorite to you -

POST CARD If brings my

best wishes for

a happy New  
Year. Which

will celebrate

by being your

soon as possible

your ever

Allen Cutting

Dec. 1858

TREE OF JESSEY fresco mosaic by ELSA SCHMID

Study for large mosaic in the

CHAPEL OF ST. THOMAS MORE AT YALE UNIVERSITY



## **THEME: THE INCARNATION AND THE ARTS**

For the Visual Arts Exhibit, emphasis will be on works having as a theme any aspect of the coming of Christ as presented in the liturgy of Advent and Christmas, e.g.:

### **- The Old Testament Preparations for Christ's Coming**

- the waiting of fallen mankind in sin and darkness for the Redeemer to come: "Behold, there shall come the Lord and King of the earth, and he shall take away our yoke of bondage.." (Advent antiphon)
- the prophets and their prophecies of His coming, especially Isaias: "Drop down dew, ye heavens from above, and let the clouds rain down the Just; let the earth be opened and bud forth a savior." (Isaias 45, 8)
- the ancestors of Christ, the tree of Jesse.
- the great prefigurations in the Old Testament of the Messiah to come, e.g. Adam, Noah, Abraham, Moses, David, etc.
- the "O" antiphons--O Wisdom, O Lord of Lords, O Root of Jesse, O Key of David, O Rising Dawn, O Emmanuel.
- the prefigurations of Mary in the Old Testament--Sara, Rebecca, Miriam, Ruth, Judith, Esther, Anna.
- John the Baptist and the final preparations: "The voice of one crying in the wilderness, make ready the way of the Lord." (Isaias 40, 3)
- Mary's joyful expectation: the Annunciation, the Visitation: "Behold, a virgin shall conceive and bear a son and He shall sit upon the throne of David and upon His kingdom forever.." (Advent responsory)

### **- The Historical Coming of Christ, the Nativity at Bethlehem, the manifestation to the shepherds and the Magi.**

"While all things were in quiet silence and the night was in the midst of her course, Thy Almighty Word, O Lord, leaped down from heaven from Thy royal throne.." (Introit, Sunday after Christmas)

"Then came, at a predetermined moment, a moment in time and of time, a moment not out of time, but in time, in what we call history: transecting, bisecting the world of time, a moment in time but not like a moment of time..." (Eliot, The Rock)

"So 'twas nothingness that God desired in the woman's lap?  
What else did He lack?" (Caudel, Satin Slipper)

### **- Christ's Mysterious Coming Now in Grace, in the liturgy, in the Church, His Coming in the contemporary scene and to the men of all races and nations.**

"The mystery we are now living in the world is the mystery of Christ's gradual coming into all nations." (Danielou, Salvation of the Nations.)



December 4, 1958

Mr. C. V. Donovan  
Director of Exhibitions  
Department of Art  
College of Fine and Applied Arts  
University of Illinois  
Urbana, Illinois

Dear Mr. Donovan:

On receipt of your letter I very tactfully tried to encourage an exchange with the Mathews, but it was a matter of "no soap."

If you want to include LEANING FIGURE, may I suggest that you write directly to Mr. Mathews at 707 Corona Avenue, San Antonio, Texas (Mr. and Mrs. Irving Mathews), who have agreed to lend the picture but would prefer to have the invitation come directly from you.

Because I thought it would please Max Weber, I showed him both letters -- Mr. Hogan's and yours -- and he is convinced that he has two gemstones at home, which he was holding out on us, which are more in the character of LEANING FIGURE than those which we sent to you. When you come to New York I shall be glad to show these to you. And it will be so nice to see you again.

Sincerely yours,

ROH:pb

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November 19, 1938

Dayton Art Institute  
Dayton, Ohio

Dear Sirs:

In January of 1942, an exhibition of paintings by Max Weber was held in the Modern Room of your Institute.

As we are eager to maintain complete records of exhibitions, we should be most grateful to you for sending us a copy of the catalogue to include in the Weber record book.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 24, 1958

Professor James Denton Hogan  
Department of Art  
University of Illinois  
Urbana, Illinois

Dear Professor Hogan:

I cannot tell you how sorry I am to be the cause of such disappointment. I had no idea that you were that interested in the Weber gouache and did not set it aside as I did the Stuart Davis painting you selected. I did arrange to have the LEANING FIGURE available for your exhibition but am following your suggestion by sending photographs of two other superb examples in the same medium and of the same period for your consideration. As you may have noted in the catalogue, we included only one gouache of the '50s in the show, which is almost a complete sell-out after the first two weeks. The auctions of French Impressionists and the incredibly exaggerated prices have driven the majority of the collectors to American art and we seem to have the bulk of these collectors and what may be called a run on the gallery. It is quite an extraordinary experience and we are all utterly exhausted.

When the photographs reach you, would you be good enough to wire me regarding your choice so that you may be assured of having one of these two very fine examples available for your exhibition.

I suggested that Lloyd Goodrich call a meeting very shortly to discuss the problem which will face museums and university galleries which make their selections far in advance of the exhibitions and are not permitted to make commitments for purchases in advance. After thirty-two years of observing the scene, I am convinced that the situation will become untenable and that some new arrangements will have to be made under the current circumstances which I believe are not temporary but indicate a consistent trend for the future. I have also arranged another meeting of the dealers to discuss this matter in the hope of arriving at some solution as I feel deeply indebted to the institutions which helped us so greatly in the past. If any brilliant ideas result from these conferences, I shall communicate them to you.

My very best regards.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



November 26, 1958

Mr. Hake Levin  
2347 Penobscot Building  
Detroit, Michigan

Dear Mr. Levin:

I am so glad that you have agreed to lend the DEFACED PORTRAIT by Ben Shahn for the exhibition planned to tour various European countries. We are also lending quite a few, as we feel this will be an especially important exhibition.

You may rest assured that none of the museums, collectors, and galleries would consider lending any works of art unless there was complete assurance that the paintings would be returned in excellent condition. I know that special precautions are being taken by the City Art Museum of St. Louis to protect all the exhibits. I would suggest, however, that although you paid \$2800 for this painting you increase your insurance valuation to \$5000. As you know, there has been the most tremendous "boom" in American art, now that only a few Americans are in a financial position to acquire French Impressionists at the highly inflated figures which such pictures bring — or have brought. And, of course, the major Americans are enjoying the largest sales in history, with constant increases in price. In this gallery we are trying to stem the tide but I do not know how long we can hold out. In any event, the valuation I gave you above is realistic at the moment.

I hope that I shall have the pleasure of seeing you and Mrs. Levin in the very near future.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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charles z.

**offin**

— advertising

*MB*

Dec. 8, 1958

30 east 60th street . . . . new york city . . . . . plaza 3-6381

Downtown Gallery:

We are returning herewith your check in the amount of \$50.-

Please make it out to us and we will pay Art in America.

Thank you,

CHARLES Z. OFFIN



7051

December 4, 1959

Mrs. Joseph Gosman  
3615 Christie Drive  
Toledo 6, Ohio

Dear Mrs. Gosman:

Your letter has just reached me. A credit was put through on the books immediately. However, although I hesitated to do so, I decided that I might just as well be frank in expressing my reaction to your letter.

When an exhibition is current and the paintings are on view, no reservations are accepted under any circumstances, as we consider it unfair to the artist and to the other visitors who call during the show. Furthermore, when a painting is actually purchased, we are obliged to advise all visitors that it is no longer for sale. It so happens that a great many of these visitors expressed a special interest in MUSIC AND DANCE. Also, we advised the artist that it had been sold. All this makes it rather embarrassing for us but I have no intention of harassing you with my problems.

for to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 9-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 18, 1958


Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

Since Mr. Williams is very anxious to have all paintings in the Biennial Exhibition available for purchase, we will only want to borrow the works by Davis, O'Keeffe and Knigstein.

Mr. Williams has already written Mr. Lawrence and Mr. Stone to that effect. We have not written the owners of the Sheeler and the Shahn.

Sincerely yours,



Gudmund Vigtel  
Assistant to the Director

GV/mp



CITY ART MUSEUM OF ST. LOUIS  
ST. LOUIS 8, MISSOURI

December 6, 1958

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

*Edith:*  
Dear Miss Halpert:

Please send me three copies of the following photograph, together with a bill, at your earliest convenience:

O'Keeffe, Georgia GATE OF ADOBE CHURCH

Thanking you, I am

Yours sincerely,

*Bill*

William N. Eisendrath, Jr.  
Assistant Director

WNE:vaf

*sent 12/19/58*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be ascertained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

BEE S. HOILES  
843 CARTERET AVENUE  
TRENTON 8, NEW JERSEY

Friday -  
November 28 -  
1958.

Dear Mrs. Halpert -

I just got in this afternoon  
from a few days visit in Washington  
and was so happy to find your letter!  
Please don't worry about the lapse  
of time. I'm always doing things like  
that. And even now I can't remember  
the price I gave you. Originally it  
was marked \$350. So I'm letting you  
fill in the bill.

All summer I've been trying to



8201, 82, vedevovk

December 4, 1958

Mr. Saul Shapiro  
5041 Glencairn Avenue  
Montreal 29, Quebec  
Canada

Dear Mr. Shapiro:

Thank you for your letter.

At the moment we have only one painting by Ben Shahn available for sale. This is a watercolor dealing with a mythological subject and is priced at \$1200. However, we have a magnificent silkscreen in black and white, called THE ALPHABET OF CREATION. It measures

This is a calligraphic theme incorporating Hebrew characters — letters of the alphabet. The price is \$45.

I am sending you a photograph of a drawing which is very similar and will give you an idea of the print. (The drawing has been sold.)

As soon as a painting of a Jewish theme is delivered by Shahn, I shall be glad to send you a photograph for consideration.

Sincerely yours,

RM:ph

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THE METROPOLITAN MUSEUM OF ART  
NEW YORK 28, N. Y.

November 14, 1938

Mr. Edith,

I'm so sorry to have  
misunderstood your Max Weber  
Harty and not to have  
been in touch with you  
about it before. But

I'm grateful that you  
thought of me and hope  
you see that a big Red  
Time -  
opening

Yours,  
Muriel

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is to be published 60 years after the date of sale.



November 24, 1958

Mr. Hermann Warner Williams, Director  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Bill:

Because we had received a card to the effect that the three pictures by Davis, O'Keeffe, and Kinigstein would be picked up on the 28th, two of the paintings were not ready when your truckman called. These are being sent out on Monday.

Also, if you will permit me to be frank, I was rather taken aback by your decision not to include the Rattner, Weber, Sheeler, and Shahn, which had been sold during the period between your original selection and the present date.

As you know, there has been the most unprecedented activity in the American art field, with museums and collectors making more purchases than at any time in history. However, we have been making every attempt to cooperate with the institutions requesting loans by arranging with the purchasers to cooperate in agreeing to lend the pictures as we had originally agreed. All the institutions are pleased with this form of cooperation and I was rather distressed when I received a letter from Mr. Vigtel advising me that you were canceling the other selections because you wished to have everything in the biennial exhibition "available for purchase." I did not know that such a regulation existed. As a matter of fact, I find that nothing has been purchased from us by The Corcoran Gallery since 1948, although we have constantly cooperated by lending works of art for every exhibition to which such works were invited. Thus it never occurred to me that a proviso to the effect that only unsold pictures were acceptable existed. I am sorry if I misunderstood as I would have made some arrangement otherwise to make it possible for the public to enjoy artists like the four mentioned above.

If such a proviso exists, don't you think it would be a good idea to advise all the dealers accordingly so that we will make some plans to set all selections aside in the future? I shall be most grateful for word from you.

And -- my very best regards.

Sincerely yours,

EGH:ph

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THE CINCINNATI ART MUSEUM  
CINCINNATI 6, OHIO

OFFICE OF THE DIRECTOR

November 18, 1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

The exhibition "Two Centuries of American Painting" to which you so generously lent an important part was a great success not only as an American painting show but also as a market research project for our trustees and members. The publicity was good and the interest unwavering. The Museum expresses its sincere appreciation, and in adding my personal thanks for your generosity, I am

Cordially,



Philip R. Adams

PRA/vc

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SIoux CITY ART CENTER COMMERCE BUILDING SIOUX CITY IOWA

PHONE 8-3747

EXHIBITIONS | CLASSES

December 3, 1958

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Thankyou very much for your cooperation in sending us the Rattner drawings. They are just what I had hoped for and will help to give another dimension to our exhibition. When catalogs are printed, I shall send you some copies.

With best wishes,

Sincerely,



Joseph Ishikawa  
Director

JIm

Miss Margaret M. Babcock  
November 25, 1958

I wish you would tell Mrs. Halpert that I hope to get in touch with her and to discuss with her various possibilities of an exhibition for our Fine Arts Festival next summer. We have not made any decision as to what we would like to do as yet, so if she has any suggestions to make, I should be very much interested.

Sincerely yours,

*Earl E. Harper*

Director

Miss Margaret M. Babcock,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, New York.

eeh/mn

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December 4, 1938

To the Editor  
Saturday Review  
25 West 45th Street  
New York 36, N. Y.

Dear Sir:

I have just completed reading the article by Mr. A. Wilfred May, "Art as Investment," appearing in your issue of December 5th, and am writing to express my indignation and shock regarding a statement contained therein referring to Miss Georgia O'Keeffe. This statement is utterly false and defamatory.

It is disgraceful indeed that as distinguished an artist as Miss O'Keeffe, whose attainments and contributions to the cause of American art are a matter of public record, should be the victim of such scurrilous libel.

The fact is just the opposite from that stated by Mr. May in his article. The actual fact is that Miss O'Keeffe is having the most successful year in her career as an artist from the standpoint of sales and rather than "devastating decline" the reverse is the accurate picture. The very painting reproduced in connection with the article, wherein the libel is repeated in the caption, was purchased by an important museum as recently as January of this year at a price which gives lie to the caption.

Also, during this same year, examples of her work have been sold to the Museum of Modern Art, the Whitney Museum of American Art, the Brooklyn Museum, the Milwaukee Art Institute, the University of Wisconsin, the Albright Gallery, and others, as well as to many private collectors in all parts of the country.

Currently Miss O'Keeffe is one of the fourteen artists selected by the Metropolitan Museum of Art for its exhibition, "Fourteen American Masters Covering a Period from Colonial Times to Today," in which an entire room is devoted to her work.

During a period of more than thirty years, over fifty museums have been acquiring examples of Miss O'Keeffe's work. During this same time, her paintings have appeared in major American exhibitions here and abroad. These facts, as well as the demonstrable interest not only of museums but also of collectors, young and old, indicate that the interest in Miss O'Keeffe's work - and accordingly its price - is both stable and permanent.



November 24, 1958

Mr. Jack Amoroso, Director  
the playhouse gallery  
3500 Main Highway  
Coconut Grove, Florida

Dear Mr. Amoroso:

I, too, have been snowed under and have delayed answering your letter. Everybody seems to be "mad about art" and as a matter of fact I am attending to my mail in my own apartment on Sunday as it seems impossible to do anything during normal working hours.

The exhibition from the Norton Gallery sounds fascinating and it certainly should have some effect on the immediate locale.

As of this moment, I am hoping to get down to Palm Beach about the middle of December for a week or ten days. The moment I arrive I shall telephone you with the hope of making arrangements to meet shortly thereafter.

I shall be very happy to cooperate in some way which we can discuss at leisure.

Until then --

Sincerely yours,

EGH:ph

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



November 24, 1958

Mr. E. Sell, Secretary to  
Mr. J. V. Alsdorf

220 Chestnut Street  
Winnetka, Illinois

Dear Mr. Sell:

In accordance with your request, I am enclosing a copy of  
our Invoice No. 7964.

Since we maintain the reproduction rights on all works of  
art sold by us, I should very much like to know what publi-  
cation has requested the plates of PORTRAIT W No. 11.  
Won't you please let me know?

Sincerely yours,

BGG: pb

Enclosures

not to publishing information regarding sales transactions,  
archivers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
by be published 60 years after the date of sale.

November 24, 1958

Mr. Willard Cummings  
Mt. Holly Road  
Katonah, New York

Dear Bill:

As you know, I am not a very persistent nor insistent person but my accountant is driving me nuts regarding the matter referred to in my letter of October 11th.

Won't you please look up your records and let me know what all happened with the check so that I may advise him accordingly?

Affectionately,

RM:aph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Mr. B. Davies & others can  
you interested, I wish to  
acquaint

John L.

A. W. B. B. B.

including in the sale under  
\$700.00? I was unable to go to  
New York I could telephone.

With best wishes

Sincerely  
Ethel Love Upchurch

Mrs B. Franklin Upchurch

November the nineteenth.



December 4, 1958

Mr. Hyman Svetsoff  
Svetsoff Gallery  
125 Newbury Street  
Boston 18, Massachusetts

Dear Mr. Svetsoff:

Please accept my belated thanks for the photographs you were good enough to send me.

I think it will be best for me to delay any decision until I can make a trip to Boston and make a personal selection — sometime after the first of the year.

Sincerely yours,

EH:pb

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December 5, 1958

Mr. William T. Kemper, Jr.  
1516 Commerce Building  
Kansas City 6, Missouri

Dear Bill:

In going through my follow-up folder I came across a notation to the effect that I sent you a pamphlet written by Hudnall and containing some interesting information regarding Zorach.

As our slow-moving friend had only one copy of this publication and I promised that it would be returned to him, would you be good enough to stuff it into an envelope at your convenience and mail it to me for that purpose.

Believe it or not, we have all the figures on the big project with the exception of those from Italy and I shall send them on early next week. O what a life it is for the "middleman." I am about to set off for my winter vacation (about the middle of this month) and can't wait to get out of this madhouse. Good Lord, the American public has certainly gone mad about art and this old dame can't take it any more. I have just heard of a place where I can be completely isolated and where I won't hear the naughty word A R T during my stay. Doesn't this sound ducky?

My affectionate regards.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or workman is living, it can be assumed that the information was published 60 years after the date of sale.

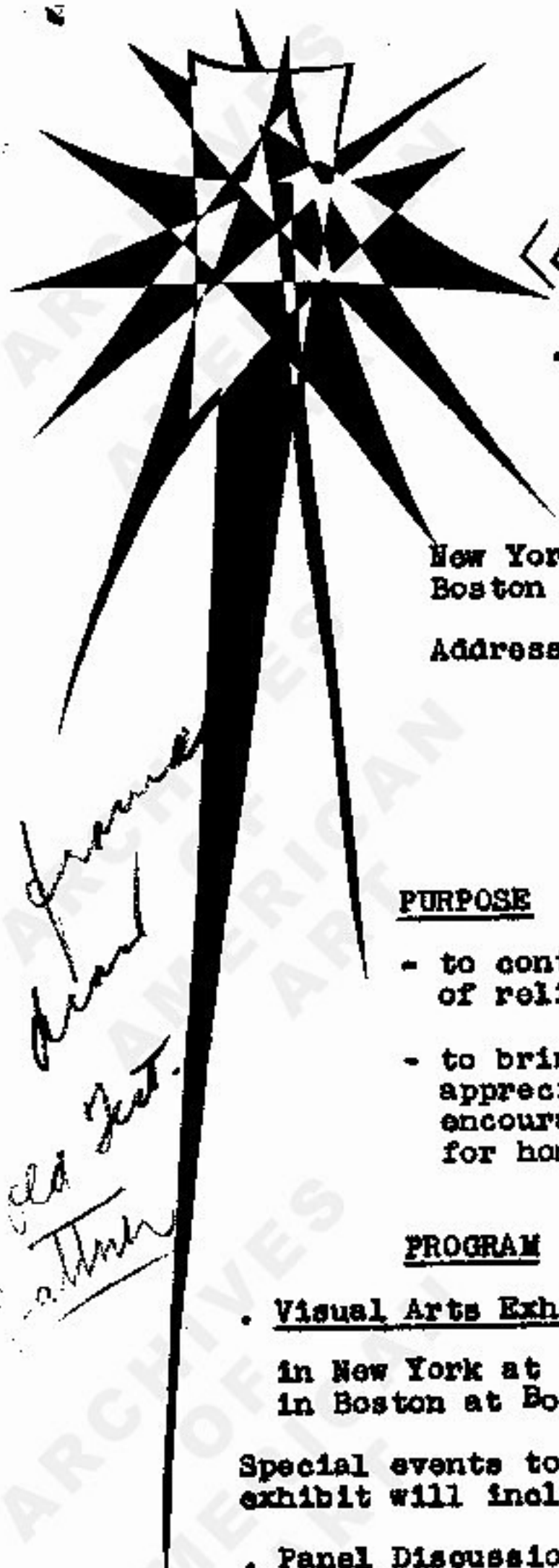


for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Contact the Trenton family that sold the Harrett. They have been out of town. Phone "temporarily discontinued". I want to get you more history on it if possible. It had been in this family a long time and retains the original frame.

I enjoyed the big Winslow Homer Show at the National Gallery. It was really magnificent. And I heard that some Chicago writer is getting out a book on Mary Cassatt - "Miss Mary Cassatt: Impressionist from Pennsylvania". I still have her oil under glass of two girls in a sun-lit garden.





# GRAIL

## COUNCIL ON CHRISTIAN CULTURE

# HOLIDAY OF ARTS

New York  
Boston

December 7 - 29, 1968  
January 3 - 15, 1969

Address correspondence to Holiday of Arts  
The Grail Center  
308 Clinton Avenue  
Brooklyn 5, New York

### PURPOSE

- to contribute to the contemporary expression of religious themes in the various arts
- to bring artist and patron together, to foster appreciation of modern religious art and encourage the purchase of works of high quality for homes and churches.

### PROGRAM

- . Visual Arts Exhibit on the theme of the Incarnation  
in New York at Paraclete Bookshop, 74th & Lexington  
in Boston at Botolph Center, 134 Newberry Street

Special events to be carried on in conjunction with the exhibit will include:

- . Panel Discussion on modern religious art
- . Concert of Advent and Christmas music, stressing modern composers
- . Reading of contemporary religious poetry
- . Dramatic Presentation

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*drawn  
from  
old text.  
father*



0.4

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Worcester Art Museum  
Worcester, Massachusetts  
December 6, 1958

Mr. Norman Cousins, Editor  
The Saturday Review  
25 West 45th Street  
New York 36, New York

Dear Sir:

Among the many inaccuracies in A. Wilfred May's "Does Rembrandt Pay Dividends?" in the Saturday Review for December 6, 1958, ("complete present-day neglect of the English Pre-Raphaelites," Salvator Rosa as an example of "drastic and wholly unforeseeable decline," "Bracque" for Braque, etc.), none are more glaringly untrue than those concerning the prices and popularity of Georgia O'Keeffe.

For some unapparent reason Miss O'Keeffe has been singled out among living Americans as a case of "fashion-change" and "devastating decline from erstwhile price peaks."

Now Mr. May could not have made a worse choice to prove his point. For Georgia O'Keeffe is (as I know from many years of close association with her work) perhaps the only American painter of her generation whose prices have held up steadily through the years. In the '20's Alfred Stieglitz focussed world attention on her painting and the demand for it has increased decade by decade.

Mr. May evidently did not know (or at any rate did not care to admit) that during the last year (1957-58) Miss O'Keeffe made more money from the sale of her pictures than in any previous twelve months of her career.

Because he mistakenly believes that Miss O'Keeffe's prices have fallen off, Mr. May, with wilful ignorance, makes her the victim of a change in fashion. Here is where the mischief really begins. The truth is opposite; during the last year her paintings have been sold to the Museum of Modern Art, the Whitney Museum of American Art, and the Brooklyn Museum, all of which already owned works by O'Keeffe but bought more, while in this same year other museums such as the Milwaukee Art Institute, the University of Nebraska, and the Albright Art Gallery have added her work to their collections. Today over forty museums all over America contain canvases by Miss O'Keeffe, and her paintings are being widely purchased by private collectors as they have constantly been for the last <sup>forty</sup> ~~twenty~~ years.

Currently Miss O'Keeffe is one of fourteen artists selected by the Metropolitan Museum of Art for its exhibition "Fourteen American Masters Covering a Period from Colonial Times to Today" in which an entire room is devoted to her art.



November 25, 1958

Mrs. Edith Halpert,  
c/o The Downtown Gallery,  
38 East 51st Street,  
New York,  
N.Y.

Dear Mrs. Halpert:

I would like to purchase a medium size painting by Ben Shahn. I prefer something on a Jewish theme and believe Mr. Shahn has done several paintings of this type recently.

Will you please let me know if these are still available, and if so, would it be possible for you to send me a photograph, or any other reproduction you might have of them.

Your kindness in advising me, by return mail, if any such paintings by Mr. Ben Shahn are available, will be appreciated.

Yours sincerely,

SS:JR

Saul Shapiro,  
5041 Glencairn Avenue,  
Montreal 29, Quebec  
Canada

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# FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N.Y. • Telephone: COLUMBUS 5-5800

November 25, 1958

Mrs. Edith G. Halpert  
32 East 51st Street  
New York 22, New York

Dear Edith:

We were very sorry you were not able to attend the meeting of the Membership Committee on November 10th, but I thought you might like to know the main points covered.

It was decided at the meeting to have a formal dinner party, preceded by cocktails, on the evening of the preview of the Friends' exhibition next March 4th, and to have a guest speaker of particular interest, possibly on some phase of collecting. Among the names suggested were Marya Mannes, Vincent Price and Aline Saarinen. We would very much appreciate any other ideas you may have for a speaker.

It was also decided to invite about fifty special guests to the dinner (or twenty-five couples), who would seem to be real prospects for membership in the Friends. The guests will be selected by a subcommittee of Mr. Baur, Mr. Solinger, Miss Thilly and me, from existing lists and from any names which you would care to suggest.

As usual, we would be most grateful for any general lists of potential members that you can give us.

Sincerely,

*Herbert M. Rothchild*  
Chairman, Membership Committee

rior to publishing information regarding sales transactions, ascertains are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of an artist's death.



2044  
November 24, 1958

Mr. Lester B. Bridgman, Director  
Strathmont Museum  
Elmira, New York

Dear Mr. Bridgman:

Indeed I remember you very well.

Although I have done considerable traveling in this country, I am embarrassed to say that I have never been in Elmira or in Corning and therefore am not familiar with the locale and the institutions in that territory.

We shall be very glad to cooperate with you if you can specify the exact type of material you desire. Since we represent a number of older artists, there are paintings and sculptures of the 1920's but it would be necessary to have more specific requirements listed. Also — unless you borrow from museums and private collectors — may I suggest that you reduce the time element, as it is very difficult to release paintings or sculpture for six months with the extraordinary activity in the American art world today.

When you refer to the list of artists below and indicate just what you have in mind, I shall be very glad to advise you what we have available. Of course it would be much more desirable if you could come here and make a personal selection. Besides, it would be nice to see you again.

Sincerely yours,

EBB:pb

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



P

**ROGER HARRIS**

162 GROVE ST., RUTLAND, VERMONT

November 24, 1958

Mrs. Edith Gregor Halpert  
New York City

My dear Mrs. Halpert:

I should like to compile a collection of autographs of prominent persons.

I hope you do not mind my imposing upon you and will permit me to include you in such a collection as I sincerely believe that you, through your inspiring efforts and outstanding contributions, have played an important role in enriching the lives of many people.

If you would be so kind as to autograph the enclosed card, I shall be very grateful. A stamped, return envelope is included for your convenience.

Of course, if you have a photo available that you could autograph, it would please me immensely.

I would be greatly interested in knowing, Mrs. Halpert, what you consider your greatest satisfaction during your illustrious career.

With cordial best wishes for much happiness and good health,

Respectfully yours,

*Roger Harris*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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# RAVINIA FESTIVAL ASSOCIATION

*An Illinois Non-Profit Corporation*

Room 1301  
231 South La Salle Street  
CHICAGO 4  
Telephone STate 2-0000

November 18, 1958

Dear Miss Halpert:

Pursuant to my visit about a month ago when we discussed the prospect of including New York artists in the Ravinia Festival Exhibits, I am enclosing a brochure describing the 1958 season. If you recall more than 32,000 people visited the Gallery during the six week showing.

Early in the year I will write you concerning plans for the 1959 show and I suggest you keep this prospectus until the new one is issued. The exhibit space is very large and well lighted and the pictures and sculptures are presented with taste and discrimination.

Kindly write me if you have any questions, otherwise you will hear from me directly after the holidays.

Sincerely yours,

*Mildred R. Fagen*

Mildred R. Fagen, Director  
Ravinia Festival Art Gallery

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is correct.



Flower 550 [Dec 3, 1958]



The Downtown Gallery  
31 East 51 Street  
New York N.Y.

Near Mrs. Haegeert

Well there is a sketch

Marsden Hartley 1  
Charles Sheeler 2  
John Maree 3

Lyonel Feininger 4

Worror Graver 5

Ben Shahn 6

Max Weber 7 (choices as listed)

for 600.00? - if not would you

let me know whom you would

suggest among the younger



University of Notre Dame  
Notre Dame, Indiana

Department of Communication Arts

December 2, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Beginning yesterday we began to take the paintings and sculpture down. Our current Festival of the Arts exhibition closed Sunday the 30th. We shall be packing today again, and tomorrow the van is to be here for moving our art work back home again. You should receive the work that you so generously loaned to us by week's end.

Judging from the responses that all of us have heard, we are gratified and delighted with the work that we were able to assemble. The students themselves, who of course are our principle object of attention, showed exceptional interest and came to see the exhibition in numbers. There was no lack of professors and people from the nearby towns either.

Father Sheedy our Dean, Mr. Stritch the chairman of the show, and Mr. Reeve our curator, all join me in expressing hearty thanks to you for your interest in our annual project at Notre Dame, and for the generous way in which you have opened the doors to your treasures for our visual enjoyment and education at the University. We are most genuinely grateful to you.

With every good wish for a happy holiday season, I am

Cordially and respectfully,

*Rev. Anthony Lauck, C.S.C.*

Rev. Anthony Lauck, C.S.C.  
University of Notre Dame  
Notre Dame, Indiana

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.



When the Manhattan Storage Warehouse was about to be torn down, members of the Dove family went in person to supervise the loading of their family possessions into a truck to be put in storage elsewhere. It had been assumed that there were no paintings by Arthur G. Dove among the things stored at the Manhattan warehouse. The paintings in the truck were assumed to be those of Mrs. Dove. A member of the family just happened to examine one of the paintings on the truck and discovered it to be by Arthur G. Dove. It turned out that there were about twenty-five forgotten paintings by Dove. They had evidently been returned from an exhibition, put in storage, and forgotten. They came to light in 19 .

JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

December 4, 1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York


Dear Edith:

The four little Arthur Doves came safely today. They are tremendous!

Now we can hardly wait for the Marin's and the Weber. I am sure the former will be shipped as soon as the framing is finished and that the latter will be coming as soon as the exhibition closes this week.

Our best as always.

Sincerely,

  
James S. Schramm

JS3:ms



# Print Council of America

527 Madison Avenue  
Room 311  
New York 22, New York  
Phone: Plaza 5-3769

December 5, 1958

To: American Artists who have sent in Entry Cards  
for the 1959 exhibition "American Prints Today"

From: Theodore J. H. Gusten, Exec. Secy.

Re: SHIPPING INSTRUCTIONS, etc.

Every print submitted for the consideration of the jury  
must be matted.

The Council's official, blue IDENTIFICATION LABEL must  
be completed and attached to each print. These labels  
(4 were supplied) are to be affixed to the upper left  
corner of the reverse of the mat. NO PRINT WILL BE  
ACCEPTED without this identification label.

Shipping charges must be prepaid by the artist. Address  
packages as follows:

(NOTE	PRINT COUNCIL OF AMERICA
WITH	Care of HAHN BROTHERS WAREHOUSE
CARE!)	231 East 55th Street
	New York 22, N. Y.

Prints must arrive at the warehouse between January 2  
and 31, 1959 - not earlier and not later! Nothing will  
be accepted before or after these dates, or at any other  
address.

Artists who deliver their matted prints in person should  
arrive at the warehouse between 10 and 12 A.M. or between  
2 and 4 P.M.

Prints will be judged by the jury in mid-February. By  
February 28 all artists whose prints have been selected  
for the exhibition will be requested to send 7 more  
numbered and signed impressions, unmatted, to the Coun-  
cil's warehouse before March 15.

Between March 15 and April 15 the prints which were not  
chosen by the jury will be returned to the artists, with  
shipping charges paid by the Council.

TG:SEC

## Directors:

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Henry Sayles Francis  
Gustave von Groschwitz  
Bardett H. Hayes, Jr.  
Arthur W. Heintzelman  
Harold Joachim  
Una E. Johnson  
Karl Kup  
William S. Lieberman  
Grace M. Mayer  
A. Hyatt Mayor  
Elizabeth Mongan  
Grace L. McCann Morley  
John S. Newberry  
Alice Parker  
John Rewald  
Jakob Rosenberg  
Lessing J. Rosenwald  
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James Thrall Soby  
Louis E. Stern  
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Carl Zigrosser

## Lessing J. Rosenwald

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Executive Secretary

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purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



November 24, 1956

Mr. George J. Lacina  
Hovsamb-Macklin Co.  
400 North State Street  
Chicago 10, Illinois

Dear Mr. Lacina:

I am very distressed indeed that you have not been paid for the packing and shipping charges on the Hattner painting, **PICTURE WITH WINGS AND MASK**. Immediately upon receipt of your original bill I wrote to Mr. Sportus and explained that on all paintings sent "On Approval," the consignee is responsible for all the charges involved, but mentioned that your fee for hauling, packing and boxing, of \$50.00, seemed absolutely out of line in comparison with the charges made by any of the shippers in New York -- suggesting therefore that a corrected bill be sent either to Mr. Sportus or to Mr. Montgomery.

I assumed that this was all taken care of and was rather distressed that a follow-up was sent to us.

Sincerely yours,

RMH:ph

Copy to Mr. Herman Sportus  
70 Glade Road  
Glencoe, Illinois

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BORIS MIRSKI GALLERY

Nov. 28, 1958

Dear Edith,

Boris has asked me to tell you that the prices on the paintings he sent to you, include commission of  $33\frac{1}{3}\%$ , which is to be split.

I'll be in N.Y. Wednesday noon & will stop in to see you and to pick up my Baskin engraving. If you want anything, let me know & I'll bring it with me.

Regards from Boris  
Sincerely,  
Lybil

November 24, 1958

Rabbi Benjamin M. Kahn, Director  
B'nai B'rith Hillel Foundation  
The Pennsylvania State University  
324 Locust Lane  
State College, Pennsylvania

Dear Rabbi Kahn:

It was good to hear from you. (Incidentally, in the future, would you please address me as indicated on the letterhead, rather than Midtown Galleries which were good enough to forward the letter to me.)

Since a number of exhibitions relating to Biblical themes have been assembled by The American Federation of Arts, I would suggest that you communicate with Mr. Harris K. Prior, the Director of that organization, who can give you excellent suggestions of specific works of art and the sources as well.

When you are ready, we may be able to help you with a drawing by Ben Shahn and possibly a watercolor by Abraham Ratner who has also dealt with the subject.

My best regards.

Sincerely yours,

EM:ph

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# community

30, rue la Boétie - Paris 8-

ELYsées - 83-63

December 1, 1958

Mrs. Edith Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your kind permission to use the Ben  
Shahn picture and your photograph of it.

Naturally we shall reproduce the credit line, including  
the name of Mr. and Mrs. Walter Werner.

Sincerely yours,

  
Abraham S. Karlikow

---

A service for strengthening religious, cultural and educational cooperation among Jewish communities.

Alliance Israélite Universelle  
45, rue la Bruyère  
Paris 9<sup>e</sup>

American Jewish Committee  
386 Fourth Avenue  
New York

Anglo-Jewish Association  
Woburn House, Upper Woburn Pl.  
London/W.C. 1

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November 10, 1958

Mr. Jacob Schulman  
29 East Boulevard  
Gloversville, New York

Dear Mr. Schulman:

At last I am sending you the information you requested. The valuation list is enclosed.

I, too, am delighted that you acquired the Weber painting DISCOURSE and am sure that you will be pleased to know that a good proportion of the record-breaking attendance for the Weber show selects this as the favorite painting. I hope you will have an opportunity to see the exhibition in its entirety. It is truly an experience.

I was delighted with your suggestion of Leonard Baskin as I feel very strongly about this young artist both in his graphic work and in his sculpture. As a matter of fact, I have acquired a number of his drawings for our forthcoming Christmas show and hope to add some sculpture before the 8th of the month when the exhibition — our 33rd Annual — opens.

My best regards.

Sincerely yours,

EdH:pb  
Enclosure

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



NOTE: If not wish to file Consent, see other side of this sheet.

## FORM OF OBJECTION

### BOARD OF STANDARDS AND APPEALS:

STATE OF NEW YORK

CITY OF NEW YORK

COUNTY OF

ss.:

RE: Cal. No.

being duly sworn, deposes and says that he is over twenty-one years of age and resides at

in the Borough of, in the City of New York, in the County of

in the State of New York, and that he is the owner in fee of all that certain lot, piece or parcel of land situated, lying or being in the Borough of, in the City of New York, and known and designated as

No. street (avenue): BLOCK NO. LOT NO.

and that he objects to the granting of a variation of requirements of the Zoning Resolution so as to permit the erection and maintenance of

at premises on the following

grounds:

(Sign here)

Sworn to before me this

day of 19

Notary Public—Commissioner of Deeds.

My commission expires

NOTE:—If executed by a corporation, a corporation acknowledgment should be attached.



C O P Y  
(Original sent to Mrs. Irving Mathews)

Department of A R T

College of Fine and Applied Arts

University of Illinois, Urbana

November 19, 1958

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Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I have your letter of November 15th and hasten to reply.

The Weber, Leaning Figure, having gotten away from us is a real blow! We very much appreciate your having arranged with the owners that both the Shahn Still Life and the Weber can be borrowed for our show and in the case of the Shahn, I will write Mr. Adolph Green and request of him if we may do just that.

However, as to Weber - we wanted to buy Leaning Figure and we should have taken it upon ourselves while in your gallery to make such commitment. But unfortunately, we felt that we shouldn't - thinking of our committee at home. Now we can only hope that not all his finer things have been sold. We will welcome from you suggested substitutions and photographs of the same. We would trust that the gouache substitutions from which we could select one for our exhibition would be available to us at the price quoted on Leaning Figure. I hope you can write us that this is possible. I can assure you that we will not delay this time in informing you of exactly what we plan to do.

Yes, you are right. This year we are having a rougher time than ever of hanging on to our selections for the spring show - a real rough time!

Cordially,

(Signed:)

Denny Hegan

H/j



LAURENCE E. MAZE, M. D.  
4882 MARYLAND AVENUE  
SAINT LOUIS 8, MISSOURI  
FOREST 7-2704

November 21, 1958

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st. St.  
New York 22, N. Y.

Dear Mrs. Halpert:

I wish to thank you for the Max Weber catalog and regret the fact that I could not see this exhibition in person. His painting, Repose, has haunted me several times since I returned it and I am still trying to plan an acquisition of it or another one of his works.

Perhaps you could help me dispose of an Albert Ryder which I have in my collection. It is a typical seascape and I believe an extremely important painting because of the place of Ryder as the forerunner of American modernism. Could you tell me the approximate current value of this painting and whether or not a sale or trade could be effected. The size of this painting is 23 by 25 inches on board and in as good condition as any of Ryder's works.

I would be most interested to hear your comments.

Very truly yours,

*Laurence E. Maze*  
Laurence E. Maze, M.D.

LEM;ps

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



2  
busy. For your information -

If I have to have my small  
1/4 size model enlarged & cast in  
plaster for bronze casting - It  
will be almost twice the cost of  
doing it in marble or granite  
strange as it may seem -  
Unless the estimate which I'm  
still waiting for from Italy for  
enlarging and casting is half in  
price - which it may well be -  
If the monument is carved  
in Italy in Marble which may  
be low in cost - or in granite  
or limestone in this country -  
It can be done by the process  
carvers use enlarged directly from  
the small model in stone - In  
this way - I will not have to do  
more than supervision - whereas  
if the small model is enlarged in  
clay & cast in plaster for bronze I will  
have a hell of a lot of work on the clay  
myself -  
Best wishes  
Bill -

Just as soon as I hear from the firm in Italy I will bring all the volume to you.



November 24, 1958

Mrs. Irving Mathews  
107 Corona Avenue  
San Antonio, Texas

Dear Jean:

Because I thought that you and Irving would be interested in seeing the enclosed, I decided to have Hagan's letter photostatted for you. This means also that you will not have to lend LEANING FIGURE to the University of Illinois.

It may interest you also to learn that this has been one of the most popular paintings in the show and has burnt up many prospective collectors of Webers and that practically everything in the exhibition and in the back room has been sold. I dare not tell Weber at the moment as he may decide to cancel some of the sales but I think that he may decide that he should be very happy about the whole thing.

It was wonderful seeing you and Irving and I hope to have the pleasure soon again.

Sincerely yours,

EGH:pb

Enclosure

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WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

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ROSALIND IRVINE  
*Curator*  
MARGARET McKELLAR  
*Executive Secretary*

December 4, 1958

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, 22, N.Y.

Dear Mrs. Halpert:

I am immensely grateful to you for giving us so much of your time last week, and delighted to have had the benefit of your taste and judgment in the selection of works for our Friends' exhibition.

The exhibition, "The Museum and Its Friends," will open on March 5th and continue through April 12th, 1959. We are so glad that through your generosity we may include Wind, Sea and Sail by Sheeler and In the Patio, IX by O'Keeffe from your collection. Also Victory and Lovers by Zorach, Whither Now?, Acrobats and Mexican Jug, by Weber and Lesson, I by Stuart Davis from the Gallery. As you know, we will take care of all costs of insurance and transportation, and insure the works from the time they leave you until their return.

Would you be kind enough to have the enclosed forms filled in and returned to us? Perhaps a glance at my titles and dates might be wise as I took them down in such a hurry.

With warmest thanks from all of us for your very generous cooperation.

Sincerely yours,

*Rosalind Irvine*

Curator

Enc.

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[1958]

November 27<sup>th</sup>

HELENE P. GANS  
277 PARK AVENUE  
NEW YORK 17, N. Y.

Dear Miss Helpert -

I should like very much to  
have the Preston Dickinson included <sup>in the Christmas</sup> show,  
and to sell it, if possible.

We paid, as I told you,  
\$600 or \$650 for it. Thirty  
years ago. I'd like to get  
at least that for it. What  
is your best advice?

Sincerely,

Helene P. Gans

December 4, 1958

Mrs. Allen Kander  
3850 Williamsburg Lane, N. W.  
Washington 8, D. C.

Dear Mrs. Kander:

Enclosed please find your check dated October 20th which was returned to us immediately after deposit but after the telephone call from your secretary we redeposited it and again the check was returned by the bank.

Since the balance has now been reduced to \$600, and since the bank called our attention to the fact that so many previous checks had gone through the process referred to, I wonder whether you would be good enough to send us this final payment with the assurance that the check will be cleared. As I advised you originally, we obtained the painting from another dealer who has been greatly distressed by the delay in the payment.

Won't you please take care of this matter. I shall be most grateful, indeed.

Sincerely yours,

EGH:pb

Enclosures



**Yale University Art Gallery**

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

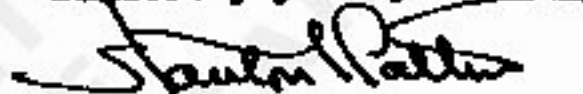
December 1, 1958

Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

This is just a note to thank you for your invitation to attend the Max Weber preview on November 10, and to apologize for not letting you know before hand that I could not come. Unfortunately, this was an extremely busy period and though I had hoped until the last minute that it might be possible to drop down, it did not finally prove so. I hope it will be possible to see you again in the not too distant future and will drop in at an early opportunity, when I am next in New York.

Sincerely yours,



Stanton L. Catlin  
Assistant Director

SLC:ml

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



# THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 · SA 2-2452

December 3, 1958

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Roy R. Neuberger  
Fred Olson  
Fred L. Palmer  
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James S. Schramm  
Lawrence M. C. Smith  
David M. Salinger  
Eloise Spaeth  
Hudson D. Walker  
John Walker  
Suzette M. Zurcher

## DIRECTOR

Harris K. Prior

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 57th Street  
New York, New York

Dear Mrs. Halpert:

For many years past, The American Federation of Arts has circulated a selection of works from each WHITNEY ANNUAL. We are again planning a traveling exhibition that will comprise about thirty examples drawn from the current Whitney showing which have been chosen by Mr. John I. H. Baur, Associate Director of the Museum, as most representative of the 1958-59 ANNUAL.

The traveling exhibition will circulate from March, 1959 through April, 1960 to museums and art institutions throughout the United States. A F A will, of course, insure the works included in the exhibition under our all-risk policy during the period while they are in our custody, and A F A will assume all expenses connected with the preparation, care and transportation of the exhibition during this period.

Mr. Baur has selected for the circulating version of this show the following work which we would very much like to borrow from you for the traveling exhibition:

"Blue I" by Georgia O'Keeffe

I am enclosing loan agreement forms for this work in the hope that you will be able to lend to the exhibition. One copy of the form is for your own files, the other should be filled in, signed and returned to us.

I look forward to hearing from you.

Very sincerely,

*Virginia Fyeld*

Virginia Fyeld  
Secretary for Exhibitions

VF:dm  
Enclosures

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November 26, 1958

Mr. Morton E. Rame  
Keyser Building - Suite 313  
Calvert and Redwood Streets  
Baltimore 2, Maryland

Dear Mr. Rame:

Thank you for your letter and the check. The receipted bill is enclosed as you requested.

The painting has been sprayed and we are expecting the frame very shortly. The shipment will be made to the address you have indicated.

A good many years ago we incorporated the phrase with reference to copyright and publication rights as a form of protection against practices then current. From time to time a purchaser would arbitrarily use a reproduction in a newspaper or magazine advertisement of his wares, occasionally superimposing a whiskey bottle or a cosmetic, and we had no basis for complaint other than moral. Therefore we instituted this arrangement and the bills incorporate the phrase whether the objects are purchased by museums, collectors, or business institutions. We, of course, give the institutions permission to reproduce the paintings or sculptures in catalogues, et cetera, or anything relating to the publicity in connection with an exhibition. In any event, our approval must be obtained for such use or any other. I hope this explanation is satisfactory.

It was very pleasant to see you and Mrs. Rame and I hope that we shall have a repeat visit in the near future.

Sincerely yours,

EGG:pb

Enclosure

**KOENIG & BACHNER**  
ATTORNEYS AT LAW

300 PARK AVENUE  
NEW YORK 22, N. Y.  
ELDONADO 5-1800

SAMUEL S. KOENIG (1897-1968)  
LESTER M. BACHNER

EDWARD LIGHT  
SEYMOUR L. MANTILL  
CHARLES H. TALL  
EDWARD HYNES, JR.  
BENJAMIN NEWMAN

December 4, 1958

Mr. Irving M. Schwarzkopf  
110 East 42nd Street  
New York, N. Y.

Dear Mr. Schwarzkopf:

I enclose herewith consent for 32 E. 51st St.  
Corp. which you indicated you would be good enough to en-  
deavor to have Mrs. Halpert sign for me.

If possible, I would appreciate it if Mrs.  
Halper's residence could be inserted in the affidavit and  
the corporate acknowledgment, the corporate seal affixed  
on the first page and a corporate acknowledgment obtained  
on the second page.

Many thanks.

Sincerely yours,



IRB:LS  
Enc.



MRS. HERBERT B. BARTHOLOP  
3 SUNSET LANE  
SPRINGFIELD, ILLINOIS

November 25, 1958

Dear Miss Halpert,

Today I am sending back by express the two water colors, Penwith and Dove. Although they are very handsome, I feel that they are over priced especially the Penwith 'Gladish' because <sup>for looking</sup> it is not signed.

Probably the best thing for me to do is to look at having a sale. Do you know who Milton Avery's agent is?

Thank you very much for sending the pictures, I enjoyed them.

Sincerely yours

Lester P. Bartholp

P.S. I assume that you have received the 'Pear' by now. SPB

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



UNIVERSITY OF MINNESOTA

DULUTH BRANCH

DULUTH 5

November 24, 1958

DIVISION OF HUMANITIES

Art	Music
English	Philosophy
Languages	Speech

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The scheduled opening of the new Tweed Gallery was a great success. The exhibition of paintings is certainly one of our finest and was enthusiastically received. This could not have been possible without the generosity of the lenders.

We wish to take this opportunity to thank you for lending us MY FATE IS IN YOUR HANDS and I WEAR A MASK by Kuniyoshi and CHINESE POTTERY HORSE and APRIL SNOW IN NEVADA by Max Weber.

Under separate cover we are sending you some catalogues.

Sincerely,

*Crazio Fumagalli*  
Crazio Fumagalli, Curator  
Tweed Gallery

OF/mg

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November 18, 1958

Department of Fine Arts  
Carnegie Institute  
Pittsburgh 13, Pennsylvania

Dear Sirs:

An exhibition of paintings by Max Weber was held in your  
Galleries E and F from March 9th to April 18th, 1948.

As we are eager to maintain complete records of such exhi-  
bitions, we should be most grateful to you for a copy of  
the catalogue.

Thank you for your cooperation.

Sincerely yours,

EGH:pb

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December 4, 1968

Mr. H. B. Arnason  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis 8, Minnesota

Dear Harvey:

Your long, long list of Davis titles for black-and-white photographic prints is still being checked against our files, in between the hundreds of visitors who have been mobbing the joint of late. Within the next day or two, we shall send you what photographs we have on hand and shall order others from the only photographer who still makes prints and has our negatives available for us. These photographs by Cezanne cannot be obtained, despite the fact that the Artists' Equity has tried to sue the guy for refusing to return or sell the original negatives. In many instances, your secretary can write directly to the institutions owning the pictures as I assume that such institutions maintain a complete record. In other cases, where the pictures are privately owned, it will be impossible unless you would like to have photostats made of our prints.

Yesterday Pete Pellaack phoned and mentioned that you were making some changes in the color selection. For the moment (I am dictating this in my apartment at midnight) all I can recall is the substitution for REPORT FROM ROCKPORT and the fact that you would like POCHARD, now at the Whitney Museum, although I was quite sure that you had decided on LESSON 1, which is very different from all the others and represents Davis in the divided composition. He is very eager to have this picture included. In any event, if it is not asking you too much, would you send me a final list of the color so that Stuart can go over it and feel that he is participating. You know how sensitive the boys are. I hope you do not mind.

Incidentally I am sure that Reins has an excellent Ektachrome of the mural. They have made several color plates which are most satisfactory and will no doubt be glad to turn over the Ektachrome to you together with the reproductions for consideration. The person to write to is Mr. C. G. Keepke, Secretary to Mr. H. J. Heinz II.

And so, my best regards.

Sincerely yours,

EGH:ph

Copy to Mr. Peter Pellaack



"Christ plays in ten thousand places,  
Lovely in eyes and limbs not His,  
To the Father,  
Through the features of men's faces..." (Hopkins, Poems)

"Shall the Son of Man be born again in the litter of scorn?"  
(Eliot, Murder in the Cathedral)

- Christ's Final Coming in majesty, enthroned on the clouds at the  
end of time, the Parousia, toward which the Christmas liturgy  
directs us.

"Behold there shall come the Lord, the Holy One of Israel, wear-  
ing upon His head the crown of the Kingdom.." (Advent responsory)

"And I saw a great white throne and the one who sat upon it; from  
His face the earth and heaven fled away.." (Apocalypse, 20, 11)

"I am the Alpha and the Omega, the beginning and the end, who is,  
and who was, and who is to come.." (Apocalypse 1, 8)

"Behold, the Desired of the Nations shall come and the house of  
the Lord shall be filled with glory.." (Advent antiphon)

#### MEDIA

Painting, sculpture, graphics, mosaic, tapestry and textiles, stained  
glass.

#### SALES

Every effort will be made to encourage sales from the exhibit. A  
commission of 20% will be charged to help cover handling costs. All  
work will be presumed to be for sale unless the artist designates  
otherwise.

#### PUBLICITY

The exhibit will be widely publicized in the press in New York and  
Boston as well as in national press releases.

#### DELIVERY - RETURN OF WORKS

Delivery should be arranged so works arrive not before November 11 or  
after November 18 at 308 Clinton Avenue, Brooklyn 5, N. Y. Delivery  
may be by hand, railway express or van line, prepaid. Works will be  
recreated and reshipped, prepaid, via the same carriers that delivered  
them. All work except graphics should be packed in closed wooden  
boxes with hinged or screw fastened lids to facilitate repacking for  
return shipment. Graphics should be packaged to prevent damage due  
to bending, puncture or moisture, and one end of the package should  
open easily to facilitate repacking.

The Grail will insure works from date of shipping to date of return  
to owner.

#### JURY

Mr. Maurice Lavanoux, Liturgical Arts Society  
Mrs. Otto Spaeth, Spaeth Foundation  
Miss Celia Hubbard, Botsolph Group  
Mr. Robert Rambusch, Rambusch Decorating Company

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November 24, 1958

Mr. Nicholas S. Brown  
Ernest Brown & Phillips Ltd.  
The Leicester Galleries  
Leicester Square  
London W. C. 2, England

Dear Mr. Brown:

Please forgive my persistence but I am very eager to know when I may expect the two Moore bronzes which were ordered a good many months ago. On October 7th you wrote that Moore's absences "have slowed things up very much indeed." While these are not urgent, I should like to have some idea of the possible delivery of the two sculptures.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or researcher is living, it can be assumed that the information is published 50 years after the date of sale.

December 5, 1958

Mr. E. M. Carpenter  
Carpenter Brothers, Inc.  
808 West Wisconsin Avenue  
Milwaukee 3, Wisconsin

Dear Mr. Carpenter:

This is to acknowledge receipt of the John Marin painting,  
LITTLE CANYON, NEW MEXICO. Naturally I am sorry that it  
did not fit in with your scheme and hope that when you are  
next in New York you will come in to see some of the examples  
we have just added to our collection -- and to say hello.

Sincerely yours,

BGH:pb

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From:

GENEE FADIMAN

Nov. 20, 1958  
Los Angeles

Dear Mrs. Halpern -

Thank you for sending me the photo of the Stuart Davis oil. Unfortunately, we can't judge much from it so I guess we'll have to wait for our next New York trip to find something of his. I am returning the photo to you. We are generally interested in buying a Davis or a Merin watercolor, so we'll pay you a visit as soon as we can.

Sincerely,

(Mrs. William) Ginee Fadiman

939 Stone Canyon Rd.  
Los Angeles 24, Calif.

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November 24, 1958

Mr. Paul Lamb  
Box 7461  
Cleveland 30, Ohio

Dear Paul:

I am still waiting for payment of the Constantin Guys which was purchased by the New Gallery. Meanwhile I am enclosing a receipt for the other two drawings so that you will have a record of the fact that the pictures are in our possession. These should be sold very shortly and you will hear from me accordingly.

I hope that you will be up my way in the near future and that I shall have the pleasure of seeing you.

My best regards.

Sincerely yours,

EGH:pb

Enclosure

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Levine.....Benediction  
Siporin .....Franz Kafka  
Sheeler.....California Mission  
Weber.....Woolworth Building  
Weber.....Duet

Regards to Edith

Cordially,

*Leffel Stone*



December 4, 1958

Dr. Paul Todd Maffler  
2134 Passyunk Avenue  
Philadelphia, Pennsylvania

Dear Dr. Maffler:

Much to my chagrin, I mislaid the name and address of your friends who were interested in the O'Keeffe landscape which was not priced. Most unexpectedly, O'Keeffe arrived in New York for a few days and I had the opportunity of obtaining the figure from her and am now ready to write in greater detail.

I hate to bother you and hope that you won't mind filling in the information on the enclosed. Thank you so much for your friendly cooperation.

Sincerely yours,

RM:pb  
Enclosure

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November 24, 1958

AAA  
Mrs. Richard Black, Registrar  
Abby Aldrich Rockefeller Folk Art Collection  
Williamsburg, Virginia

Dear Mrs. Black:

It was good to hear from you.

I, too, am sorry that you have so little time to devote to the Downtown Gallery — and to me — when you visit New York and I hope that when you are here in January we can really spend some time together. As a matter of fact I am planning a very exciting American Folk Art Show for that month. I realized recently that I have ignored that department completely because of the absolutely incredible activity in the modern art category. The shift from European art purchases to America really keeps us hopping almost twenty-four hours a day. I saw Mr. Graham at the White Plains exhibitions where I acquired some very exciting new material together with other objects which were brought to me by various pickers and dealers with whom I have worked for many years. Therefore I am quite excited about the forthcoming exhibition.

Although Aline Saarinen sent me a copy of Frend Possessors, I have not had an opportunity to do anything more than skim through the book and read the references to this gallery. As usual, there were a number of misquotes and errors but any of us who have had experience with reporters are adjusted to this. This may answer your query about how we stand the pace. We just get accustomed to it and, as I am doing at the moment, attend to our routine work after hours. In this instance, it is Sunday evening and I am at my Ediphone talking away at top speed.

I look forward to your visit.

Sincerely yours,

EGH:pb

P.S. Has any decision been made about the two paintings you have on approval?

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Nov. 26 - 58 -

MRS. EDWARD R. WEHR  
3035 WEST WISCONSIN AVENUE  
MILWAUKEE 8, WISCONSIN

Dear Mrs. Harper - First - the only person you haven't heard from now is this - A few days after my return from New York a flu bug caught up with me and consequently much against my wishes I have been forced to keep quiet, warm and dose myself with obnoxious liquids. Secondly - My brother in law (Lode Weber) flew to California the day I placed in from the East making it impossible



Leo S. Guthman

December 1, 1958

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

If you have seen this, fine, then you have another copy, but I think it is complimentary enough to have an extra one around. Also noticed the publicity in the last "Time" magazine--Gee, I'm glad I know you.

There is a strong possibility of my going to Europe in January to Milan on business. If I do go, I expect to go--besides Milan--to Belgium and London. I will be looking at drum plants, but I will try to squeeze in a few galleries. Any more good suggestions will be appreciated.

Incidentally, Edith, this is your Christmas show. I see no possibility of my coming down there to look at it this year. If you have anything that you think I should have, please let me know or even more, I have such confidence in your judgment, just let me know what you have picked out for me.

Every good wish, and again my compliments.

Fondly,

*Leo*

2629 South Dearborn Street  
Chicago 16, Illinois  
Enc:

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NORTH ESSEX SECTION  
NATIONAL COUNCIL OF JEWISH WOMEN

Occupational Center  
for the Handicapped  
Teenage Canteen  
for the Retarded  
Golden Age Club  
The Veterans' Birthday Party  
The Veterans' Recreational Party  
The Dramatic Work Shop  
Friendly Visiting Service

The Downtown Gallery  
32 East 51st St.  
New York City

Gentlemen:

It gives me great pleasure to enclose a check for \$96.00  
in payment for the sale of Ben Shahn's pieces at our Fourth  
Annual "American Art at Mid-Century" exhibit.

I know you will be pleased to hear that our gross sales  
were over \$22,000.

Thank you for giving us the opportunity to exhibit your  
works at our show, and we are looking forward to working  
with you again next year.

Sincerely,

*Mrs. F. A. Moss*

Mrs. F. A. Moss  
Treasurer

21 Raynor Rd.  
West Orange, N.J.

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SWETZOFF GALLERY  
123 NEWBURY STREET  
BOSTON 16, MASSACHUSETTS  
Hyman Swetzoff KENmore 6-1990

November 24, 1958

Dear Mrs Halpert:

I am enclosing photographs of Tovish, Pineda and Bloom. I will follow these up with some other photos at the end of the week.

Harold Tovish: The Invalid, bronze, unique	\$475.
Marianna Pineda: Young Girl, terra cotta	300.
Harold Tovish: Italian Girl, bronze, unique	700.
Hyman Bloom: The Beggar, white ink on a red ground	500.

These are the net prices to you.

Many thanks for sending me photos of the Stuart Davis paintings. I will return them after I've shown them to my client.

With best wishes,

Mrs Edith Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published by the publisher. The date of sale is the date of publication.



SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN A. GILES  
NEILL BOLDRICK, JR.  
STANLEY D. ROSENBERG

LAW OFFICES  
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1800 MILAM BUILDING  
SAN ANTONIO 5, TEXAS  
CAPITOL 7-3108

December 8, 1958

5516

Mrs. Edith Halpert  
The Downtown Gallery  
33 East 51st Street  
New York 22, New York

Dear Edith:

Mary and I plan to reach New York late Tuesday evening, December 9. Will be there about a week, and on Wednesday morning will phone to see if it would be convenient for us to drop by your place sometime that day or sometime Thursday.

By the way, at the insistence of Mary, who has always been prejudiced against our very large Zerbe - even though a half dozen museum directors have been to our home and have praised the quality of the painting - has sent it over to the McNay. They are going to write you for an appraisal of same. John Leeper said he thought it ought to be appraised for around \$2,500.00. That appeared to me to be somewhat high, but anything you can conscientiously appraise it for I will appreciate.

Looking forward to seeing you soon.

Sincerely,

*Sylvan Lang*  
m.o.  
Sylvan Lang

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# bruce's books

444 West Margaret

BOOKS · PRINTS  
ART OBJECTS

Detroit 3, Michigan

November 26, 1958

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

How nice to hear from you again and in such a pleasant way!

Your reaction to the Russian venture seems pleasureable. Being somewhat of a Russophile myself, I quite appreciate your remark - "fascinating" as indeed it must be judging from my own vicarious arm-chair readings.

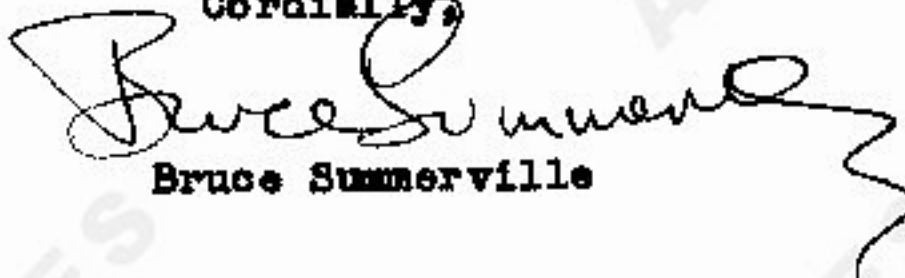
About the books. I am sending the GLENN COLEMAN item but I am afraid that you shall have to wait several weeks for the KUNIYOSHI books. About the middle of December according to information at hand.

The book has had a curious sales record. We had eight copies on hand since its publication. Only in the last two months have we sold a copy. Our recent catalog completed the exodus from our shelves. Your two copies filled the last of our available back-orders on the title.

If you should ever decide that you are weary of your books or wish to thin your library, I will be very pleased to make an offer.

If I can be of further service to you, please ask,

Cordially,

  
Bruce Summerville

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# KANEGIS GALLERY

PAINTINGS • ORIGINAL PRINTS • CUSTOM FRAMING

123 NEWBURY STREET  
BOSTON 16, MASS.  
Copley 7-6735

November 18, 1958

*And full record*

Mail Order Department  
Arlyn Press, Inc.  
270 Lafayette Street  
New York 12, New York

Gentlemen:

On October 18, 1958, I wrote to the American Federation of Arts, c/o Arlyn Press, Inc., ordering 24 copies of their booklet, "ABC for Collectors of American Contemporary Art", by John I. H. Baur. We have not yet received this order, perhaps due to addressing it to the AFA instead of directly to you. Would you kindly check on it and send the booklet as soon as possible. We would like to have it by December 1. Our reference is Dun & Bradstreet.

Yours truly,

*Joan Dennison*  
Joan Dennison  
Secretary

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December 4, 1958

Mr. Donald H. Klein  
Supervisor, Adult Activities  
Jewish Community Center  
P. O. Box 447  
Youngstown 1, Ohio

Dear Mr. Klein:

Much as we would like to cooperate with you, the time stipulated in your letter is most unfortunate. A group of one-man shows of artists associated with this gallery will be held at the Whitney Museum. In addition to this exhibition, which includes Max Weber, Abe Rattner is scheduled for a large retrospective show, also at the Whitney Museum, for the month of January and the show is scheduled for a museum circuit which will extend for a period of a year.

Perhaps the following year we can arrange to send you an important selection by either of these artists.

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.



cc: Edith Halpert

Mr. Harvard H. Aronson.

-2-

November 28, 1958.

or that we can arrange to have one taken in Pittsburgh for \$50.00 or \$75.00.

I am taking your entire list of black-and-whites (FIVE PAGES AND THE ONLY COPY I HAVE -- EDITH -- PLEASE RETURN) and sent them to Edith so that she can send those she has of the list to you immediately. When you have made your final selection, we will then make perfect black-and-white prints which can be used in the making of cuts.

I am returning all 16 of the 35 mm. slides.

Cordially,

Peter Pollack  
Associate Publisher

PP:EB  
Encl.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE HACKLEY ART GALLERY  
MUSKEGON 4, MICHIGAN

RICHARD YONKERS, DIRECTOR

December 6, 1958

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Your letter of November 8 arrived in reference to the cost of executing a stained-glass window for Fountain Street Church in Grand Rapids, Michigan.

As we did not hear from Mr. Rattner here, I assume he has written to Dr. Duncan E. Littlefair of Fountain Street Church in Grand Rapids. I forwarded all of the material directly to him feeling that we would help Dr. Littlefair in laying the groundwork and that he should pick it up from there.

Why don't you write directly to him and I am sure he would have all the information.

Dr. Duncan E. Littlefair  
Fountain Street Church  
Fountain Street  
Grand Rapids, Michigan

Very sincerely yours,

  
RTYth



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December 4, 1958

November 26, 1958

Mr. J. Edgar Hoover  
Federal Bureau of Investigation  
Washington, D.C.

Dear Mr. Hoover:

Thank you for your letter.

It was noted to have only one painting by the artist available for sale. This is a watercolor painting of a landscape. It is a very fine work and is priced at \$100.00. However, we have a preliminary estimate in black and white, called the "ARTIST'S CONCEPT". It measures

— This is a collage of two photographs of a person in a landscape. The price is \$45.00.

I am sending you a photograph of a painting which is very similar to the one you are looking for. (The painting has been sold.)

As soon as a painting of a landscape is delivered by the artist, I shall be glad to send you a photograph for consideration.

Sincerely yours,

W.E.B.

November 18, 1958

Mr. Bill Parker  
20 rue Beaurepaire  
Paris 10, France

Dear Mr. Parker:

I was very glad to hear from you.

About five years ago — I decided — as part of my tapering-off process — to reduce the gallery roster to the artists whose names are printed below and to make no further additions whatsoever. On occasion, I have organized a guest exhibition comprising a large group of artists, such as "Artists in Europe" in which you were represented, and others of similar scale.

I would suggest that you communicate with the Graham Galleries at 1814 Madison Avenue. As a matter of fact, I was under the impression that you had some connection with Kneedler & Company. This would, of course, be an ideal association. If I should have any further ideas, you will hear from me.

Unfortunately, I do not expect to make a trip abroad for quite some time. If, on the other hand, you are planning to come to New York, I shall be delighted to meet you and to be of assistance to you.

It might interest you to learn that I presented one of your paintings to the Whitney Museum where it was exhibited recently with the new acquisitions.

Sincerely yours,

RGM:ph

not to publishing information regarding sales transactions. Research is responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# CHARAK FURNITURE

*Manufacturers of fine furniture and*

~~XXXXXXXXXXXXXXXXXXXX~~ NEW YORK 22  
425 East 53rd Street



# COMPANY

*makers of the Danbury Table*

ELdorado 5-5045

*Pl get balance  
1st of yr*

November 24, 1958

The Downtown Gallery,  
32 East 51st Street,  
New York, N. Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

I know you want your paintings back as soon as possible and we were planning to return them this week. However, we have just been notified that this Deskey group will be shown in Life Magazine on December 8th. This may bring in quite a few people and we were wondering whether we couldn't keep the art for a couple of weeks after that. This will give us time to replace the pictures.

Trusting to hear from you as soon as possible.

Very truly yours,

CHARAK FURNITURE CO., INC.

*Walter Charak*

WALTER CHARAK

WC:mg

Showrooms: New York · Boston · Chicago · Los Angeles · Dallas · Atlanta

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person.

J. W. ALSDORF, President & Treasurer  
H. G. BLAKESLEE, Vice Pres. & Gen. Mgr.

**C O R Y**

C O R P O R A T I O N  
E X E C U T I V E O F F I C E S

INDEPENDENCE 3-1700  
3200 W. PETERSON AVE., CHICAGO 45, ILL.

November 18, 1958

SALES & DISPLAY OFFICES

NEW YORK

CHICAGO

LOS ANGELES

TORONTO

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person and the date of death.

**AIR MAIL**

Miss Edith Halpert,  
Director  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Mr. Alsdorf, on reviewing his art files, asked me to write you that somehow we have misplaced your invoice No. 7964 of March 3, 1958 for the watercolor by Georgia O'Keeffe. This was paid by check on April 14, 1958, but could you send a duplicate copy of this bill to my attention. We would sincerely appreciate this.

Mr. Alsdorf has also asked me to inquire whether, for an art book that is going to be published, you would loan the four color plates of this watercolor, and could you send two reproductions of this plate, either from your catalog or proof sheets if you will lend the plates for this purpose.

Sincerely,



R. Sell,

Secretary to J. W. Alsdorf

Please note: All correspondence and  
shipments are to be addressed to:

J. W. ALSDORF  
220 Chestnut Street  
Winnetka, Illinois



*AFA*

December 4, 1958

Mr. Samuel David  
1618 Pine Street  
Philadelphia 3, Pennsylvania

Dear Sam:

We are planning an exhibition of recent acquisitions in American Folk Art and I should like to include the three paintings by C. Miller which I purchased from you last June. At that time you mentioned the exact location of each subject and also referred to the artist in some detail. I made no notes but it is now imperative to have all such information for the catalogue. Will you therefore be a good sport and write all you know about each subject and the artist. A return envelope is enclosed for your convenience. And please rush this through.

My thanks and best regards.

Sincerely yours,

EGH:pb  
Enclosure

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November 24, 1958

Mrs. Mildred M. Fagan, Director  
Navinia Festival Art Gallery  
Room 1201  
231 South La Salle Street  
Chicago 4, Illinois

Dear Mrs. Fagan:

Thank you for your letter and the prospectus. It all sounds very exciting and I hope you have great success. I hope, too, that with the unprecedented sales record in connection with American art you will have equal success in selecting your next group.

It will be nice to hear from you again.

My best regards.

Sincerely yours,

EME:ph



STATE UNIVERSITY OF IOWA



IOWA CITY

Department of Art

December 8, 1958

Mrs. Edith Halbert  
Downtown Gallery  
New York City, New York

My dear Mrs. Halbert:

It may be that one of your staff members informed you that I shall be in New York City December 15 to 19, and that I shall be very anxious to see you and talk to you about an exhibition for our Fine Arts Festival next summer.

I have several possibilities in mind, and I will list them for you, but I wish particularly to advise you about two of them. First, do you think it would be possible for me to arrange for an exhibition of Old Masters for next summer? If so, to whom would you recommend that I go? The one extremely successful exhibition of this kind we had in the winter of 1948 was loaned us by Francis Taylor from collections in the Metropolitan Museum. Do you have any reason to think the officials at the Metropolitan today would consider an overture for the exhibition of perhaps 20 or 30 paintings? Is there any dealer in New York City who might be responsive to such a proposal? If we should plan this, I would hang the pictures in the Exhibition Lounge in the Art Building where they would be under lock and key and guarded continuously.

Second, does any format for another exhibition of contemporary art suggest itself to you? The shows you have helped me arrange have been remarkably successful, and of course some of the finest paintings which have been added to our permanent collection have been purchased in connection with these shows.

Third, fourth, fifth, etc., I am thinking of a faculty show, a show of works of crafts, ceramics and design, and an exhibition of works by professional, graduate and former students, and I am thinking just a little of the Life "Illuminations".

Whether you can help me or not, and whether you would feel inclined to undertake the huge labor involved of setting up another exhibition of contemporary art for me, I do covet an opportunity to talk with you for a little while.

I will telephone you from the Plaza where I shall be domiciled, to make an engagement with you.

Sincerely yours,

A handwritten signature in cursive script that reads "Earl E. Harper".

Earl E. Harper  
Director, School of Fine Arts



DEPARTMENT OF **ART**

College of Fine and Applied Arts  
University of Illinois, Urbana

November 25, 1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thanks for sending on the photos of the Weber gouaches. As you know, we very much want to add an example of his work to our collection, and both Hogan and I regret that we did not definitely commit ourselves to the purchase of Leaning Figure when we called on you in October.

It now seems desirable to borrow the picture for the show from Mr. and Mrs. Mathews, and I should like to ask you if it would be possible at the time of the exhibition to send on for a few days some other Weber gouaches that would be available for consideration and purchase. We feel that we would like to have something more in the direction of Leaning Figure rather than either of the ones you sent.

I may possibly be in New York during December, and if so would like to stop in and talk with you about this matter.

I will appreciate having your advice and response to the above proposal.

Best regards.

Sincerely yours,



C. V. Donovan  
Director of Exhibitions

D/g

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LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

November 19, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery,  
32 East 51st St.,  
New York, N.Y.

Dear Edith,

Just a short note to let you know that we have sold the John Marin watercolor "Herring Weirs, Deer Isle, Me." (28/17). Payment is to be made in full within 30 days.

Also, Jeanie Fadiman, who is a good friend of mine, told me that she talked to you about buying a Stuart Davis, either a small oil or gouache, if such is available. She would like to buy it through us, if possible, and she asked me to write you and inquire into the situation. Please let me know if ~~we~~ you have something available and if we can work together on it.

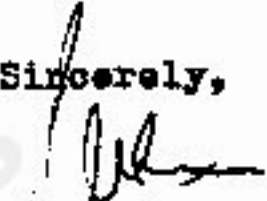
The fall season looks pretty exciting so far and if it continues should make up for the uncertainties of spring and summer. Our next show is recent work by Leonard Edmondson, who has improved tremendously, and after that comes Zajac, who has turned into a terrific sculptor during his three years at the American Academy in Rome. He will be included in a forthcoming Museum of Modern Art survey of sculpture.

I must say I was very impressed with the catalogue on the Dove show. I thought it was Fred Wight's best catalogue to date. Do you agree?

Please let me hear from you soon.

Best regards.

Sincerely,

  
Felix Landau  
LANDAU GALLERY

November 24, 1958

Mrs. Leonard S. Gans  
277 Park Avenue  
New York, N. Y.

Dear Mrs. Gans:

Much to my chagrin, I just discovered that we still have  
in our possession your pastel by Preston Dickinson.

We are now preparing for an exhibition of inexpensive  
paintings which we organize early in December — this being  
our 33rd Annual Christmas Show.

Would you like to have this painting included, and, if so,  
would you be good enough to let me have your net price.

I shall be most grateful for the information.

Sincerely yours,

EG:pb

PL 9-5063  
5-7600

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



R. A. THORNDIKE  
SPRING STREET  
BAR HARBOR, MAINE

Dec. 7<sup>th</sup>, '58

Dear Mrs Halpert: -

The Bureau Menno of the Shelburne Museum has referred me to you as possibly having the models of the Weather vanes at Shelburne. We are particularly interested in having a reproduction of the one that's over the "Crack. Bar" barn, with a handsome eagle. Could you let us know if there is any possibility of this

Sincerely, R. Henry Thorne

Mrs. H alpert: This is the first. The others will be returned very soon.  
You will be informed in advance.

November 26, 1958

COPY

Mr. Douglas Laing  
Security Storage Company  
1140 15th Street, N. W.  
Washington 5, D. C.

Dear Mr. Laing:

I am writing in regard to the "AMERICAN FOLK ART" exhibition which has just returned from Brussels.

In regard to box #19, I very much appreciate your removing the painting "Portrait of the Brown Children" belonging to Mrs. Edith Halpert of New York, and sending the box on, via prepaid express valued at \$650 to the following address on Friday, November 28:

Abby Aldrich Rockefeller Folk Art Collection  
Williamsburg, Virginia  
Attention: Mrs. Richard Black, Registrar

✓ Mrs. Halpert's painting should be packed and shipped, prepaid, valued at \$650 to:

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York City

Boxes numbered 1 through 6 belong to the National Gallery of Art, and Mr. John Pennoist, Registrar has requested that these be delivered on Monday sometime after 9 a.m.

The large box #9 containing a carved wood cigar store Indian should be shipped next week, via prepaid express, valued at \$650, to the following address:

The Virginia Museum of Fine Arts  
Boulevard and Grove Avenues  
Richmond, Virginia  
Attention: Mr. Leslie Cheek, Director

The one remaining box, #8 I will inform you about next week.

Many thanks,

Yours sincerely,

Mrs. Howard J. Lewis  
Traveling Exhibition Service

JSL:ph

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December 4, 1958

Mr. Julien Binford  
Professor of Art  
Mary Washington College  
Fredericksburg, Virginia

Dear Mr. Binford:

Thank you for your very nice letter.

Of course I am pleased that the very handsome drawing by Ben Shahn has been chosen for the University collection. An invoice, in duplicate, has been sent to Mr. Edgar Woodward, as you requested.

I am most grateful to you for sending me the clippings. It is of great interest to us to learn how a local public responds to the work of artists we represent and, for that matter, to all American art. Also, I want to congratulate you for the excellent job you are doing in promoting the art of your fellow men.

And so, my best regards.

Sincerely yours,

EGH:pb

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November 19, 1958

Mr. Robert F. Johnston  
Instructor in Art  
Hastings College  
Hastings, Nebraska

Dear Mr. Johnston:

Because we are cooperating with the Whitney Museum in their plans for a one-man exhibition of Rattner's work, I doubt whether the paintings by this artist will be available for the month of January when this exhibition is scheduled. Therefore we can concentrate on the John Marin.

Since all the costs of crating, shipping, and insurance are always taken care of by the consignee, I am afraid that we cannot supply this information and I would suggest that you communicate with Bulworth & Son at 434 West 52nd Street for their estimate, bearing in mind an insurance valuation of approximately \$3000.

I shall await word from you.

Sincerely yours,

RMH:pb



November 24, 1956

Dr. Paul Todd Makler  
2138 Passyunk Avenue  
Philadelphia

Dear Dr. Makler:

After you telephoned, I examined the two paintings and realized that the Dove needed some attention. There was one slight scratch on the surface and there was no indication that it had been sprayed. Thus I decided to send it on to the Brooklyn Museum for attention so that it may reach you in all its natural glory.

I hope you do not mind the delay but I feel very strongly about preserving such important works of art and think that you will bear with me under the circumstances. Also I can assure you that it will reach you considerably before December the 25th.

It was a great pleasure to see you and Mrs. Makler and to meet your friends.

Sincerely yours,

EGH:pb

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# FAIRWEATHER • HARDIN GALLERY

139 EAST ONTARIO STREET • CHICAGO 11 • MICHIGAN 2-0007

Cable Address: FAIRDIN CHICAGO

December 5, 1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Edith:

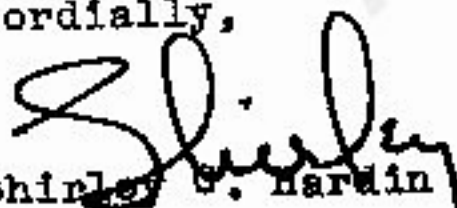
By now you should have received the crate from us containing paintings of our group for your Christmas show. Enclosed is a list of the works and their prices. I looked up an old bill from you (and my god it is old - January, 1949! Thought we had done some business since then. Well. With the arrival of our crate and a show coming from you we ought to keep the mails busy.) and find that you gave us twenty percent commission and assume that to have the same with us is fine with you.

If you have seen Nordness in the last ten days perhaps he told you that I went by to see him and we arranged a show for Eleanor Coen at his gallery for three weeks in April, and an exchange show at another date for Zerbe.

I enjoyed being with you and Max Weber so much, and also our chat. We are getting together a group of paintings to send on to you with your suggested idea of having them there on consignment, however, what with the Christmas rush at your end and at our end, I am wondering when you would like the crate to arrive. Do let us hear from you, and there is no sense wishing you a successful season because if you don't have one no one else will!

Incidentally, we are busier than Charley Chaplin in fast motion and sales have been tremendous. When you write give us an idea of when a show from you would be convenient. In the meantime best wishes, and we look forward to hearing from you soon.

Cordially,

  
Shirley S. Hardin

BERTOIA • CHAPIN • COEN • HOFF • KAHN • OSVER • TREIMAN

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



November 19, 1958

Mr. George Braziller,  
George Braziller, Inc.  
215 Fourth Avenue  
New York 3, N. Y.

Dear George:

I am most grateful to you for sending me the material  
or rather the data on Esther E. Jenkins.

As I mentioned to her when she telephoned, we need a  
strong male who can tote pictures, -- if and when we make  
any decision to increase the personnel.

I am returning the resume as you requested.

Again, many thanks.

Sincerely yours,

ECH:ph  
Enclosure

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JULIUS BLUMBERG, INC., LAW BLANK PUBLISHERS  
71 BROADWAY AND 1 RECTOR ST., NEW YORK

214—Corporate Acknowledgment.

State of New York,  
County of New York

} ss.:  
}

On the \_\_\_\_\_ day of December  
in the year one thousand nine hundred and fifty-eight  
before me personally came

EDITH G. HALPERT

to me known, who being by me duly sworn, did depose and say, that she resides in 32 East 51 Street,  
in the Borough of Manhattan in the City and County of New York that she is the  
President of the 32 E. 51st St. Corp.

the corporation described in and which executed the above instrument; that she knows the seal of said  
corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order  
of the Board of Directors of said corporation, and that she signed her name  
thereto by like order



A. W. Barber  
THE COACH HOUSE  
BRANCHVILLE ROAD  
RIDGEFIELD, CONN. 21 Nov 58

Downtown Gallery: New York  
Sir: as I reach of your  
show of Weber's etc, I  
thought it may interest you  
and having 2 smaller models, signed  
1909 as a proof, only a Paris  
drawing. Best wishes etc

ZERBE

Two Equal Horses, 1950 polymer tempera

EXHIBITED: Munson-Williams-Proctor

Institute of Contemporary Art, Boston-

Zerbe Retrospective - and tour-

Baltimore Museum of Art

Colorado Springs Fine Art Center

Currier Gallery

Florida Gulf Coast Art Center

De Young Memorial Museum

Mass. Institute of Technology

11/50

10/51

REPRODUCED: Catalogue Zerbe Retrospective-Institute

of Contemporary Art, Boston

10/51

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researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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DOVE

# THE DOWNTOWN GALLERY

EDITH ORTHOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3737

December 4, 1958

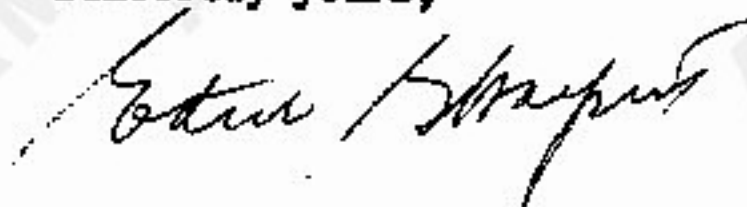
Dr. Mary F. Williams, Chairman  
Department of Art  
Randolph Macon Woman's College  
Lynchburg, Virginia

Dear Dr. Williams:

Please forgive me for being so slow in responding to your letter of November 24th. The Weber exhibition has been a sensational success, with so great an attendance that I did not have an opportunity to attack my fat dictation folder.

I am returning your notations with a few <sup>missing</sup> corrections and an enclosing also a copy of our release used in conjunction with our exhibition of the "found" paintings. I hope that these will serve your purpose.

Sincerely yours,



EGH:pb  
Enclosures

Dear Mrs. Halpert,

I am at work on our catalog again. But I find that the attached came without the corrections. Could you make them and return it, please? Sorry to bother you. Please forgive informality of this note. Thank you!  
Sincerely, Mary F. Williams





# WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

November 24, 1958

LLOYD GOODRICH  
Director

JOHN I. H. BAUR  
Associate Director

ROSALIND IRVINE  
Curator

MARGARET MCKELLAR  
Executive Secretary

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Are there any people you feel should be invited to the  
Four Expressionists show for Rattner? I am bothering you  
as I know they have already left for Europe.

Sincerely yours,

Margaret McKellar  
Executive Secretary

MMCK:epr

LA → { Fisher & all the  
buyers of Rattner's here } in N.Y.  
plus the Spertus & Rattner's sister region

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published for use after the date of sale.



Pacific Grove, Calif.  
Dec 1st 1958

Mrs Halpert, Director,  
Downtown Gallery  
New York

Dear Mrs Halpert:

Will you please  
skip my painting "Horse Drinking"  
by A. S. Moe, so that I can  
have it before the 15th of this  
month as I have a good  
prospect-buyer. I'm sorry  
we could not do business  
with it at your gallery.

Sincerely  
Mrs George W Langford  
225 Central Ave  
Pacific Grove, Calif.

REPRESENTING  
FELIX PERIGNON  
33 RUE DE CHANROL  
PARIS FRANCE

**R. J. SAUNDERS & CO., INC.**

EXPORT FREIGHT CONTRACTORS

CUSTOMS BROKERS

24 STONE STREET

NEW YORK 4, N. Y.

REPRESENTING  
G. R. FENTON & COMPANY, LTD.  
SUFFIELD HOUSE  
79 DAVIES STREET  
LONDON W. 1, ENGLAND

REF. NO. 69326

December 2, 1958

Downtown Gallery  
32 East 51st Street  
New York, New York

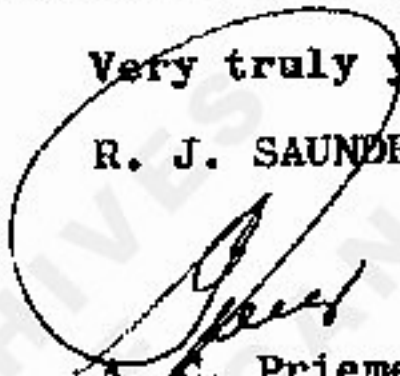
Gentlemen:

We have received a copy of notice addressed to you by customs concerning the sculpture that arrived for you from England on the SS AMERICAN BUILDER.

We will require a snap-shot of this piece and we would suggest that you send it directly to us as soon as you can so that we can clear matters with customs.

Very truly yours,

R. J. SAUNDERS &amp; CO., INC.

  
A. C. Priemer

ACP:JB

WE SPECIALIZE IN CONSOLIDATION OF SHIPMENTS TO ALL PARTS OF THE WORLD

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2) to show him the photos of  
Mr. Spencer and Phil  
pictures - yesterday he re-  
turned so I am planning  
on seeing him the first  
part of next week -  
Sunday - he should make  
me to give the two Ben  
photo drawings to the  
Milwaukee Art Center so I  
shall include them with  
the ~~them~~ in January 1959.  
He <sup>now</sup> probably knows  
Ed flew to Mexico City to  
settle the Zimbarau matter.  
I believe the deal has been



November 19, 1958

Mr. Jacob Schulman  
29 East Boulevard  
Gloversville, New York

Dear Mr. Schulman:

I am listing below the current insurance valuations which you requested:

- Rosen - THE RABBI - 1957 - gouache - \$1200.
- Drankin - CABALIST - mosaic - \$500.
- Levine - KING SOLOMON - drawing - \$350.
- Rattner - THREE HEADS - 1948 - oil - \$1200.
  - THE JUDGMENT WAS SET - drawing - \$800.
  - MASKS-COMPOSITION - oil - \$2500.
- Shahn - CONCENTRATION CAMP - 1944 - tempera - \$900.
  - FROM THE MARRIAGE OF HEAVEN AND HELL - watercolor - \$2800.
  - WHERE THERE'S A BOG - drawing - \$450.
  - APOTHEOSIS - 1956 - watercolor - \$4500.
- Siperin - RABBI AND CENTURION - 1957 - oil - \$450.
  - QUEEN ESTHER - 1957 - oil - \$450.
- Tevish - STUDY FOR ESCAPE ARTIST - sculpture - \$300.
- Weber - HEAD - 1948 - gouache - \$350.
  - RABBI - 1956 - gouache - \$2300.
  - JEWELLED FRUIT - 1942 - oil - \$1200.
  - DISCOURSE - 1950 - oil - \$5000.
- Zerbe - TOTEM BIRDS - gouache - \$750.
- Zerach - MOTHER AND CHILD - silver - \$400.
  - HEAD - 1956 - granite - \$500.
  - THE FAMILY - 1958 - bronze - \$1000.

Sincerely yours,

EM:ph

for publishing information regarding sales transactions.  
teachers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is by published 60 years after the date of sale.



not to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
by be published 60 years after the date of sale.

**LA BIENNALE DI VENEZIA  
AUGURA BUON NATALE  
E UN FELICE 1958**

**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

**November 19, 1958**

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

As always, it was the greatest pleasure to see and talk to you. As usual, too, I was sorry that I had to drink and run. I hope that you will be in New York in late January and that we may have a more leisurely visit then.

I am reading Proud Possessors with interest and delight. While Mrs. Saarinen's tale of your meeting with Mrs. Rockefeller leaves much to be desired after hearing your wonderful story, I am happy, at least, that the bare bones are included. Having read the story of the Rockefellers and art first, I have begun the tale from the beginning and have reached the Havemeyer's. What a marvelous, motley crew collectors are. How do you stand the pace - artists on one side, collectors on the other?

I hope that your back is better and that by January you will be able to lounge like the best of us (loungers).

With all good wishes and my special thanks for a delightful visit.

Sincerely yours,



Mary C. Black, Registrar  
(Mrs. Richard Black)

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



LAW OFFICES  
**ROME & ROME**

MORRIS A. ROME (1888-1948)  
H. PAUL ROME  
MORTON E. ROME

H. ROSS BLACK, JR.  
BERNARD J. RUSSELL  
MAURICE R. BROWN  
NEVIN E. LEESE

FOUNDED 1906

KEYSER BUILDING - SUITE 313  
CALVERT AND REDWOOD STREETS  
TELEPHONE LEXINGTON 9-7080  
BALTIMORE 2, MD.

November 21, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I am enclosing herewith check in the amount of \$3,000 in payment of the O'Keeffe oil. I would appreciate it if you would receipt the bill and return it to me, as I will need it for my insurance.

It would also be appreciated if you would arrange to send the painting to me at this address:

313 Keyser Building  
Calvert & Redwood Streets  
Baltimore 2, Maryland,


as my home is beyond the delivery zone of the American Express Company. You might note that my business address is as indicated above, and not on North Calvert Street. I am presuming that you will have the painting sprayed for its protection, and that it will be framed as you indicated.

As a lawyer, I am somewhat interested in the phrase at the bottom of the bill with reference to copyright and reproduction rights. I have no idea, of course, of copying the picture, but I was just wondering what the story is on this.

Mrs. Rome and I look forward with anticipation to receiving our new purchase.

Kindest regards from both of us.

Sincerely yours,

  
MORTON E. ROME

MER:ACR

Encs.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be presumed that the information may be published 50 years after the date of death.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE MUSEUM OF FINE ARTS OF HOUSTON

Main Street and Montrose Boulevard, Houston 3, Texas. Telephone Jackson 9-4907. Theodore E. Swigart, President; Lee Malone, Director

November 24, 1958

Mrs. Edith G. Halpert  
32 East 51st. Street  
New York, N. Y.

Dear Edith:

One of our patrons has requested help in locating paintings of the Old South, similar to the Karolik Collection; not so much primitive as "straight" painters.

I am hoping you may have something to offer, or if not that you might suggest other sources. Any assistance you can give us will be very much appreciated.

With all best wishes,

Sincerely,

  
Lee Malone  
Director

LM:al

Dictated by Mr. Malone  
and signed in his absence.



MEMORANDUM

to

PATRONS OF THE ARTS IN AMERICA

In 1959 The American Federation of Arts will celebrate fifty years of service to the art public of America.

Although it is impossible to measure an art public precisely at any given time, no census is required to prove that the growth of interest in art in America has been one of the outstanding cultural phenomena of the past half century. There are today over 500 art museums and art centers in the United States.

To this growth The American Federation of Arts has contributed incalculably -- through its traveling art exhibitions, its publications (such as Who's Who in American Art and the American Art Directory), its art film festivals and stimulating national art meetings, and its consultation services for corporations, foundations, art institutions and individuals.

Not a day passes in which the Federation's office does not receive a request for assistance or advice from institutions and individuals. "Can you help us find a Director?" - "Will you advise us how to go about setting up an art center in our community?" - "How can we improve the quality of our exhibitions?" - "Can you suggest some good films on art?" - "Can you recommend an art school for my daughter?" "How do I go about getting a dealer to show my paintings?" Since The American Federation of Arts is unique as a service organization in this country, it must attempt to provide these services, whether there be compensation or not.

AFA is proud of its heritage and the part it has taken in the remarkable development of art awareness from 1909 to this day. But there remains much to be done, and for this reason the trustees have decided to celebrate AFA's Golden Anniversary by challenging the future as well as honoring the past.

The Federation during 1959 will pay homage to the men and women who have shaped the art destiny of America, who have given of their time, energy, money, taste, counsel - of themselves. Simultaneously, AFA, in its complex role as advocate, impresario, educator, champion of high standards and usefulness, is looking forward to its next fifty years of service. Realizing that the increase of interest in art has recently outstripped existing facilities and services, the Federation recently commissioned an independent study to analyze the needs and demands of the contemporary American art world. The findings of this study are now at hand, and they clearly indicate this is no time for nostalgic complacency. Therefore, the trustees have authorized an expanded program for AFA to include the following:

1. An International Art Exchange Program
2. An Art Resources Services Center
3. Regional representation of AFA in key areas of the U.S.
4. A publications program including pamphlets, expanded catalogs
5. An Art for Industry Program
6. Expansion and improvement of circulating exhibitions
7. The conducting of studies in the art field, when requested for a specific purpose

Prior to publishing information regarding sales transactions, reviewers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PAINTERS:

✓ Davis, Stuart  
Graves, Morris  
- Guston, Philip  
Hopper, Edward  
- Kline, Franz  
- de Kooning, Willem  
Levine, Jack  
✓ O'Keeffe, Georgia  
✓ Shahn, Ben  
✓ Sheeler, Charles  
Tobey, Mark  
✓ Weber, Max  
Wyeth, Andrew

SCULPTORS:

Calder, Alexander  
Lipchitz, Jacques  
Lipton, Seymour  
Smith, David  
✓ Zorach, William

Sincerely yours,

*Milton Lowenthal*

Milton Lowenthal  
Chairman, Exhibition Committee



COSMOPOLITAN

FIFTY SEVENTH STREET AT EIGHTH AVENUE, NEW YORK 18, N. Y.

JOHN J. O'DONNELL  
Editor

December 2, 1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City, N. Y.

Dear Mrs. Halpert:

Herewith is a copy of my article "Art in Your Life" in which I have used a good bit of the material you gave me in our interview. If you don't have time to read the whole piece, quotes by you appear on pages 6, 7, 17, 18 and 19.

If there are any corrections, please let me know.

Sincerely,



Thomas J. Fleming  
Associate Editor

tjf/hc  
encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN E-3211

December 3, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Since Mr. Williams is tied up at the present with the Biennial Jury I am replying for him to your letter of November 24.

Please accept my apologies for not elaborating further on our rule not to accept privately owned works for our Biennials. I must blame the shortness of that letter last week on the fact that we all were tied up with the preparations for receiving the large shipments of invited works for the Biennial and simultaneously took in close to 2,000 entries.

Our reasons for avoiding sold canvases are several. For one thing, only works available for purchase are eligible for prize awards. Any one of the artists you mention would have been likely candidates for a prize, except, of course, Mr. Rattner who has already received a first prize in the Biennial series. If we were to have accepted all invited paintings subsequently sold, our expenses on crating and round-trip transportation would have run to close to \$1,000 on these loans alone. We keep shipping expenses on the invited works as low as possible by assembling the works selected in New York for one mass-shipment to Washington. With the expenses on the selection and jurying, shipping, printing, insurance, extra help, etc., etc., we incur a very considerable financial load which makes the actual cost per picture shown nothing short of staggering.

That we did not, at the time of our very pleasant visit at your Gallery, inform you on this particular point was an oversight. I can only explain it by the fact that all works you showed to Mr. Williams were, to our knowledge, "unspoken for". We did, whenever it seemed necessary, bring up this rule at the various galleries.

Being constantly asked for loans from the Gallery collection, we know only too well what these large national exhibitions must be to the galleries. That we appreciate their loyal co-operation goes without saying; to do without their help would make it near to impossible maintaining desirable standards. Our justification, we feel, is the contribution we make in presenting to the public some of the best in American contemporary art.

With best regards,

Sincerely yours,  
*Guðmund Vigtel*  
Guðmund Vigtel

GV/s

not to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published by the artist or purchaser.



PARENT TEACHER ASSOCIATION  
OF THE  
WALDEN SCHOOL  
1 WEST 88TH STREET  
NEW YORK 24, N. Y.

Nov. 18, 1958

Downtown Gallery  
326 - 51 St

N. Y. C.

For: Ben Shahn - Alphabetical Creation 44.50  
Ben Shahn - Supermarket 99.00  
Marin - Franconia Notch 1080. -

✓ 1220.50

Thanks for your help in  
making our show a success.

Essie F. Miller  
Pres.

rior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
by be published 60 years after the date of sale.

GEORGE W. W. BREWSTER ARCHITECT  
101 NEWBURY STREET BOSTON 16, MASSACHUSETTS

NOVEMBER 28  
1958

Dear Edith:

Herewith is the photograph of WIND ORCHESTRA.

I enclose a check for \$3,500. on the Sheeler painting. If the credit on the Georgia O'Keeffe should not be used for the remainder - which was not arranged at the time we bought the painting - will you bill me again and may I pay the remaining \$2,500. next year prior to May 1.

We'll see you in a couple of weeks. I am bringing my new photographs.

Love,  
*George*

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
New York 22, New York

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



December 4, 1958

Mr. J. D. Laveman  
185 Broadway  
New York, N. Y.

Dear Mr. Laveman:

It just occurred to me that you do not plan to be at the gallery until next week when the Christmas show will be current and when I will not have an opportunity to talk with you for a moment. It occurred to me also that you promised to send me the report which was all ready for me but had to be typed and I had hoped to receive it on Monday of this week. In any event, I keep hoping for the report all year and at this point I am very serious about removing from my life the constant distress about our records, books, and the report.

Also, since I am leaving for a two-weeks' vacation on about the 13th of the month, it is imperative for me to know about my personal affairs so that I may make the necessary arrangements for the balance of the contributions for the year. There are several gifts I have in mind for museums, but must know how much I can afford to donate.

I hope you realize how enervating all this is for me and, added to the daily pressures in the gallery, it is more than I can bear. Unless we can work more closely together and have a normal procedure, which exists in every other business that I know, I shall have to carry out my continuous "threat" to make a change. I am sure that you will understand.

Sincerely yours,

EGL:ph

12-11-58



# Jewish Community Center

OF THE

## Jewish Federation of Youngstown

STANLEY ENGEL, Executive Director  
EDWARD L. GARRICK, Assistant Executive Director

NEW MAILING ADDRESS  
P. O. BOX 447  
YOUNGSTOWN 1, OHIO

305 GYPSY LANE • PHONE MI 3-4150  
YOUNGSTOWN 5, OHIO

November 25, 1958

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

W. S. Budworth and Sons, Inc., informed us that you represented Max Weber and Abe Rattner, two prominent Contemporary Jewish artists.

The Youngstown Jewish Community Center holds an annual Art Exhibit at the Butler Art Institute here in Youngstown. This year's show will be held from March 8 through March 29.

We are interested in running a one mans show featuring a Jewish Artists whose paintings have "Jewish Content". If there is any possibility of either of the two gentlemen you represent showing their works, please let me know as soon as possible.

Yours truly,

  
Donald H. Klein  
Supervisor  
Adult Activities

DHK: ddm



  
A Red Feather Service

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



November 19, 1968

Mr. Albert W. Meserve  
Museum President  
Danbury Scott-Fenton Museum  
and Historical Society, Inc.  
25 Main Street  
Danbury, Connecticut

Dear Mr. Meserve:

Please forgive me for not answering your letter earlier. I had hoped to take advantage of your kind invitation but at the last moment realized that it was impossible for me to take the trip. Unfortunately I suffered an injury which made it impossible for me to travel.

When I return to Newtown in late spring I shall certainly visit the Museum to see all the improvements and the new displays.

Again, thank you for your consideration.

Sincerely yours,

EGH:pb

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December 4, 1958

Mrs. Edward R. Wehr  
3035 West Wisconsin Avenue  
Milwaukee 8, Wisconsin

Dear Mrs. Wehr:

I cannot tell you how sorry I am that you have been ill. At your rate of speed I could never believe that a flu bug would catch up with you, but maybe that is how we busy gals are forced to take a rest.

Indeed, all the cheeses arrived and I am overwhelmed with the gift and am having a real ball sampling the Wisconsin wares. It was very sweet of you to send these to me and I am most grateful.

Again, I want to tell you much I enjoyed being with you and hope that I shall have the pleasure of seeing you again very soon.

Sincerely yours,

EGH:pb

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December 5, 1958

Mrs. William Padiman  
939 Stone Canyon Road  
Los Angeles 84, California

Dear Mrs. Padiman:

It was good of you to write me and to return the Stuart Davis photograph.

In talking with Mr. Davis this morning, I learned that he has a medium-size canvas about ready, which, in his case, means in a month or so. When this is completed and photographed, I shall be glad to send you a print.

And I look forward to seeing you on your next visit to New York.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





November 24, 1958

Mr. Felix Landau  
Landau Gallery  
702 North Cienega  
Los Angeles 46, California

Dear Felix:

I was very pleased to learn about the recent sale of the Maine watercolor. An invoice is enclosed.

As I explained to Mrs. Fadiman in a recent letter, we are completely sold out of Stuart Davis but are holding one small painting a photograph of which I had sent her about a week ago. Since our contact with Mrs. Fadiman was direct, I doubt whether we can make any arrangements in this connection, but in the future, if we should have a supply of Davises I should be glad to send some to you for exhibition and for her consideration.

Thank heavens there is no prospect of another sale of French Impressionist paintings in the offing. The highly-exaggerated prices (and some of the pictures are really incredibly bad) have driven the large majority of the collectors of European art into the American art market and we are being driven completely crazy. The current Weber exhibition is almost a complete sell-out after only two weeks or half of the exhibition period. We are all out of paintings by most of the other artists and have tucked away a small number of remaining Davises.

I agree with you heartily about the Wight catalogue for the Dove show. It is a brilliant piece of work but very characteristic of my old pal. He is a bright boy and all his catalogues have been outstanding.

I hope your forthcoming exhibition is a great success.

My best regards.

Sincerely yours,

EGM:pb  
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased individual and may be published 60 years after the date of sale.



# THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

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Charles C. Cunningham

John De Mend

Rene D'Harnoncourt

Dudley T. Easby, Jr.

George H. Fitch

Barnice C. Garbisch

Lloyd Goodrich

Paul S. Harris

Bartlett H. Hayes, Jr.

Henry R. Hope

Alan Jarris

Alice M. Kaplan

Daniel Langsdorf

Earle Ladgin

Stanley Marcus

William M. Milliken

Grace L. McCann Morley

William C. Murray

Charles Nagel, Jr.

Elizabeth S. Noyes

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Fred Olson

Fred L. Palmer

Edgar C. Schenck

James S. Schramm

Lawrence M. C. Smith

David M. Solinger

Eloise Spaeth

Hudson D. Walker

John Walker

Suzette M. Zurcher

## DIRECTOR

Harris K. Prior

## MEMORANDUM

December 8, 1958

TO: A F A Members

FROM: Harris K. Prior, Director

RE: AFA 50th Anniversary Convention

We take great pleasure in announcing that AFA's Golden Anniversary will be celebrated in Washington, D. C., from Thursday, April 23rd through Saturday, April 25, 1959.

Mr. Leslie Cheek, Jr., Director of the Virginia Museum of Fine Arts will be our Convention Chairman. Mr. Cheek and our Washington Committee have been engaged for the past 6 months in planning this major event, and I can assure you that the program will be worthy of the occasion.

To develop the Convention theme, "Art in an Age of Science", we are assembling an outstanding group of critics, philosophers, artists and scientists. Each of the museums in Washington is planning at least one special exhibition for the convention. And, as always, there will be exciting and colorful social events, -- including a boat trip down the Potomac to Mt. Vernon, with supper served on board.

Convention headquarters will be the Statler-Hilton Hotel. In January, you will receive further details about program and registration, as well as a hotel reservation card from the Statler.

In the meantime, won't you please put the convention dates on your calendar? We look forward to seeing you in April.



# SYBIL STONE

November 23, 1958

Dear Nathalie,

I am sending you the list of paintings we have so that when you have a chance, you can send us information about the artist, where the pictures have been exhibited, etc.

We're in no hurry and I know that you will will soon be busy with the Xmas show.

The Weber opening was certainly exciting and last week we were back at the gallery, as Edith may have told you, so we had a second chance to really look at the pictures.

We'll probably be back about the first of December and perhaps we'll see you then.

Sheeler..... On a Shaker Theme  
Shahn..... Girl Skipping Rope  
O'Keefe..... From the Plains  
Kuniyoshi..... Sister Act  
Zerbe..... Two Equal Horses  
Zerbe..... Hooded Figure #1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert  
We are here at -  
"Old Fort" for three  
months - were  
little real OTT but



HARRY L. BRADLEY  
138 WEST GREENFIELD AVENUE  
MILWAUKEE 4, WISCONSIN

November 20, 1958

*Michael  
T. Hall*

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Gentlemen: Att: Lawrence Allen

Your letter of November 13.

Mrs. Bradley is sorry she did not realize she had neglected to tell Mrs. Halpert that she was intrigued with the Stuart Davis she took when she was in New York a short time ago, and that she was keeping it.

Mrs. Bradley did not return from Naples until last week. She is using the painting in her home there.

Very truly yours,

*I. Braeger*

Secretary to H. L. Bradley

I. Braeger

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November 24, 1952

Miss Sue S. Hoiles  
843 Carteret Avenue  
Trenton 8, New Jersey

Dear Miss Hoiles:

Several days ago, I was horrified to find the package containing the drawing you left with us just before the gallery closed for the summer. I am referring to the still life drawing attributed to Harnett.

Because there has been such a long delay and because of my embarrassment, I decided to retain it for our collection. Will you therefore be good enough to send me a bill which will be paid promptly upon receipt.

Sincerely yours,

EGH:pb

prior to publishing information regarding sales transactions. searches are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



November 24, 1958

Mr. Keith Warner  
Hepson Road  
Warwick, Vermont

Dear Mr. Warner:

Thank you so much for the photograph of Max Weber.

When you are next in New York I hope you will drop in  
and say hello.

Sincerely yours,

EH:spb

prior to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
on both sides and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
referee is living, it can be assumed that the information  
by be published 50 years after the date of sale.

December 4, 1958

Mr. Lee Malone, Director  
The Museum of Fine Arts of Houston  
Main Street and Montrose Boulevard  
Houston 5, Texas

Dear Mrs:

The Weber show has been such a sensational success with such tremendous attendance that I have not had an earlier opportunity to answer your letter nor have I had the time to go through our records for paintings of the "Old South."

As a coincidence, someone brought a portrait to the gallery this afternoon but while it was a southern subject it was such poor quality I turned it down. I am quite sure that we must have something in our stock and I'll get busy on it within the next few days. Meanwhile, I telephoned two dealers and there was nothing of interest available.

If you can give me a little time for research, I am sure that I can dig up material which will fit in with your requirements.

Don't you ever get up to the Old North? It would be a great pleasure to see you again.

Sincerely yours,

EG:spb

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



November 26 [1958]

Mrs. Stephen Stone  
130 Elgin Street  
Newton Centre, Mass.

Dear Sybil:

Since I had already started on your list when your letter arrived, I can make like the geni and let you have it immediately.

We are having some artists' biographies mimeographed and when these are completed, we shall send you copies.

I am sorry I missed you at the gallery last week but look forward to seeing you both when you are next in town.

Edith and I both send our best to you and Steve.

Sincerely,

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Rensselaer Polytechnic Institute

TROY, NEW YORK

SCHOOL OF ARCHITECTURE

2 December 1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I understand Mr. Edward Millman has discussed with you the possible loan of work for an exhibition of Contemporary American Drawings at the School of Architecture here in March 1959. We plan to be in New York City on the 10th and 11th of December to select material, if that would be convenient for you. The printer has notified us that plenty of advance notice is required to turn out a handsome announcement, and we need an early roster of galleries and artists.

The final steps in the procedure would be the collection of the drawings in mid-February and their return in early April 1959. All the material will be fully covered by insurance while it is on loan, and an attendant is present in our gallery at all times.

If, for some reason, next week is inconvenient for you, perhaps we can make a new appointment at that time.

Sincerely yours,

*Donald Mochon*

Donald Mochon  
Professor of Architecture

DM:jlf

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



JAMES KEMPER  
822 WALNUT STREET  
KANSAS CITY, MO.

December 1, 1958

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for sending on the photographs of the Zorach sculpture. It gives a much better idea and I think makes us realize it is a suitable piece for the situation where we are contemplating using it. As soon as the figures come along I wish you would send them on as there is some time element in the whole matter. I know from what Bill Kemper tells me that you are right on the ball and we look forward to hearing from you further in the near future.

Sincerely yours

*Jim Kemper*

JMK:G

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

HOKE LEVIN  
2347 PENNESCOT BLVD.  
DETROIT, MICH.

November 21, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

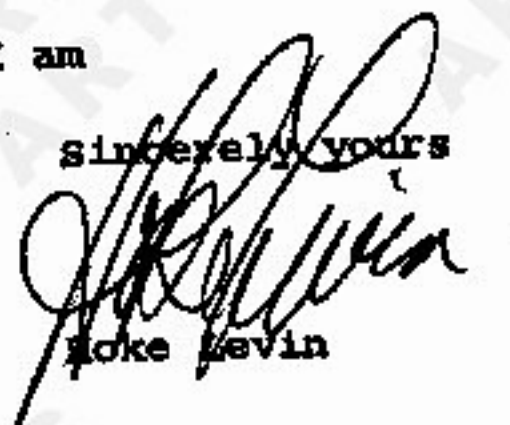
You most likely know that the U. S. I. A., through the St. Louis Art Museum wish to borrow the "Defaced Portrait" for a twelve-month tour of Europe. I have already told the Director of the St. Louis Museum that we would be glad to loan the picture, but we have had some second thoughts in the matter. The insurance appraisal is \$4,000 and we would not consider selling the picture at any price close to this, if we would sell it at all. *(Museum says at no price)*

We have been told by some friends that pictures have been damaged on some of these tours, and that because of bad transportation, some pictures have been lost in transit. In this particular case, we understand that the exhibit is going to some of the Iron Curtain countries.

Before we go any further in this matter, I would like to get your opinion and suggestions.

With kindest regards, I am

Sincerely yours

  
Hoke Levin

HL:rs

note to publishing information regarding sales literature, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



NOTE:—If you wish to file Objection, use other side of this sheet.

## FORM FOR CONSENTS

of property owners in applications to the Board of Standards and Appeals under the Zoning Resolution, for variation from the requirements of said resolution so as to permit the maintenance or the erection of an office building in Class 2 and 1<sup>st</sup> district 8.

RE: Cal. No. 536-58 BZ

### BOARD OF STANDARDS AND APPEALS:

STATE OF NEW YORK,  
CITY OF NEW YORK,  
COUNTY OF N. Y.

ss:

EDITH G. HALPERT

being duly sworn, deposes and says that she is

over twenty-one years of age and resides at 32 East 51 Street

in the Borough of Manhattan in the City of New York in the County of New York  
President of 32 E 51st St. Corp.

in the State of New York, and that she is the owner in fee of all that certain lot, piece or parcel of land situated lying or being in the Borough of Manhattan in the City of New York, and known and designated as

No. 32 E. 51st street (avenue) BLOCK NO. 1286 LOT NO. 45

having a frontage of 25' ft. and a depth of \_\_\_\_\_ ft., and that she hereby

CONSENTS to the proposed variation as to the bldg. at premises 320 Park

Avenue being BLOCK NO. 1286 LOT NO. 31, 35,

40, 41, 42 and 44.

(Sign here)

Sworn to before me this \_\_\_\_\_

day of December 19 58.

Notary Public—Commissioner of Deeds.

My commission expires \_\_\_\_\_

NOTE:—All affidavits must be properly acknowledged.  
If executed by a corporation, a corporation acknowledgment should be attached.

next page for corporate acknowledgment

November 18, 1958

Dr. Earl E. Harper, Director  
School of Fine Arts  
State University of Iowa  
Iowa City, Iowa

Dear Dr. Harper:

On September 12th, I wrote advising you that two of the exhibits were damaged and that we would advise you regarding the repair charges as soon as we received a report. The figures are now listed below.

O'Keeffe frame, replacement - \$110.  
Vaher, restoration - \$20.

If your insurance adjuster requires the actual estimates, we shall be glad to send you photostatic copies of these received.

Thank you for your courtesy.

Sincerely yours,

Margaret M. Babcock

MMB/ph

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



November 18, 1938

Miss Margaret Cogswell  
Secretary for Publications  
The American Federation of Arts  
1023 Fifth Avenue  
New York 28, N. Y.

Dear Miss Cogswell:

More complete biographies on Stuart Davis and Ben Shahn  
and Max Weber will be sent to you on Tuesday when Mrs.  
Baum will be at the gallery. She has been working on  
this material and can give you complete information.

If you require the material before this, please let  
me know and I shall send you what we have available  
at the moment.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 - SA 2-2452

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Hudson D. Walker  
John Walker  
Suzette M. Zucher

## DIRECTOR

Harold K. Prior

December 5, 1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

The word "patron" has an eighteenth-century ring these days, but it also has a modern application. Webster gives this first definition: "One chosen, named or honored as a special guardian, protector, supporter." As a member of The American Federation of Arts, you are precisely that for the fine arts in America. Therefore, I have no hesitation in asking you to read the enclosed memorandum carefully. You will be hearing more about our future plans as 1959, our Fiftieth Anniversary year, unfolds.

Believe me, we are most grateful to have you as a member of The American Federation of Arts family.

Sincerely yours,

Roy R. Neuberger  
President

RRN:ed  
Encs.



November 24, 1958

Mrs. E. J. Marshall  
34 Pioneer Road  
Holden, Massachusetts

Dear Becky:

Please do not consider me a heel for being so slow in replying to your letter but the American art business has gone completely berserk and I have not had a moment to attend to my correspondence.

I am very sorry indeed that you could not join us at the Weber party as it was great fun and quite elegant for an American art gallery but we decided that at seventy-eight Weber deserved a very special blowout.

Your new activities sound absolutely fascinating and I am delighted that you have had an opportunity to work under such excellent circumstances, with new challenges and gratifying results. Keep up the good work.

And do come to New York soon. It will be great to see you.

Sincerely yours,

EGH:ph

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BOGGESTOWE HOUSE  
COOPERTOWN ROAD  
HAVERFORD

11/26/58

Dear Mrs. Halpert -

My sister Mrs. Andrews  
is returning the Quinthee billies.

We would like to keep "Pink  
Hyacinths." Thank you very much  
for letting us have both on approval.

We hope to see you again soon.

Very truly yours

William P. Wood

*William P. Wood*

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.



December 3, 1958

Mr. Allen T. Schoener, Curator  
The Contemporary Arts Center  
Cincinnati Art Museum  
Cincinnati 6, Ohio

Dear Mr. Schoener:

Mrs. Halpert has asked me to drop you this note acknowledging your letter of November 25th. We shall expect to hear from you, accordingly, in February again, concerning final arrangements for the loan of prints and drawings for your exhibition in March when Ben Shahn will be going to Cincinnati to speak before the Art Director's Club.

Sincerely yours,

Margaret M. Babcock

MMB/ph

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 4, 1958

Miss Melanie Kahane  
32 East 57th Street  
New York, N. Y.

Dear Melanie:

As I am planning to accept off for a much-needed vacation very shortly, I want to clear up all the details before I depart.

As you recall, Mr. Hadway requested that we send our invoice for the Rattner and the Shahn to the Parkway Triangle Construction Company which would, in turn, send us a confirmation immediately upon receipt. Now that more than a month has passed, I thought it wise to follow up the matter but decided not to write to him directly and to bother you instead.

Won't you please let me know what should be done. Also, I would like to have some idea as to the proposed shipping date.

Do come in to see our Christmas show which opens on Monday and has some sensational paintings, drawings, and sculpture by the "old masters" and younger artists, all specially priced for this august occasion.

It will be nice to see you.

Sincerely yours,

EGH:ph

*Jimmie Meyers*  
*Parlour Place*  
*to me*  
*2800 Bay Front Plaza*



CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
4400 FORBES STREET  
PITTSBURGH 13, PENNSYLVANIA  
*Mayflower 1-7300*

GORDON BAILEY WASHBURN  
DIRECTOR

LEON ANTHONY ARKUS  
ASSISTANT DIRECTOR

December 2, 1958

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am sorry that we cannot send you the copy of the Max Weber exhibition catalogue requested in your letter of November 19. Recent catalogues are kept near the offices, on our second floor, but those from years past are kept in cupboards down in the basement. This past summer we have had a great deal of electrical work done in the building and the electricians moved the cupboards, etc., leaving everything in pretty much of a mess. I went down with a flashlight the other day but could not reach some of the shelves. However, we will remember your request and send a catalogue to you as soon as we can get to them. I hope this is all right.

With best regards, I am

Sincerely yours,

*Alice Davis*

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November 25, 1958

Miss Margaret Cogswell  
Secretary for Publications  
American Federation of Arts  
1083 Fifth Avenue  
New York 28, N. Y.

Dear Miss Cogswell:

Enclosed you will find more detailed biographies  
on Stuart Davis, Ben Shahn, and Max Weber.

Please let us know if we can be of further  
assistance.

Sincerely yours,

Nathaly G. Baum

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Phonics 146

TELETYPE

December 4, 1958

Mr. Irving Kreutz  
Gambier  
Ohio

Dear Mr. Kreutz:

Forgive me for delaying the reply to your very nice letter. The Weber exhibition has broken all attendance records and the correspondence folder just grew and grew as a result.

Unfortunately, practically everything listed in your letter is no longer available with the exception of No. 118, NEGRO MOTHER AND CHILD, which is priced at \$250., and the silkscreen, MINE BUILDING, on page 69, priced at \$110.

Shahn has produced a number of silkscreens and thearoms (the latter is in the nature of MINE BUILDING, a combination of stenciled hand coloring and silkscreen). There are no photographs of these, but I shall be glad to send you a few for consideration, with no obligation on your part other than the packing and shipping charges. The prints are priced from \$35 for the small black and whites to \$110 for those in color. Also, as soon as our photographer can supply us with prints of several drawings we have available, I shall send these to you with all the information.

Sincerely yours,

EGM:pb

Baptism 1956 200  
The Boy Ancestress 1956 200  
Jimmie's Bird 1957 400

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November 28, 1958

Dr. Laurence E. Mase  
4952 Maryland Avenue  
Saint Louis 8, Missouri

Dear Dr. Mase:

I, too, am very sorry that you did not have the opportunity of seeing our current Weber exhibition which has, as you probably know, created the most tremendous interest and enthusiasm. I am sorry, too, that you had decided to return REPOSE, as I did not realize that you were still interested in it, we sold it to another collector promptly. The bulk of the exhibition — all the pictures available — have been sold, but I am sure that when you are ready we will find something for you.

Because of the redirection of interest among collectors to American art, I think this would be a good time to place your painting by Albert Ryder, who is unquestionably one of our great painters. As it is impossible to gauge valuations from description and, in the case of Ryder, even from a photograph, I would suggest that you send the painting to us so that I may obtain the necessary information. Through my connections, I can certainly get the highest possible figure, but of course will do nothing without consulting with you.

My very best regards.

Sincerely yours,

EGM:pb

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AF A

November 24, 1958

Mrs. Ann S. Brown  
Dickson Art Center  
University of California  
Los Angeles 24, California

Dear Anna

I was both pleased and surprised to see your letter from the University of California where my good old friend Fred Wight holds forth. You should have both a fascinating and educational time with him as I consider him a wonderful and brilliant guy.

Now that the American Federation of Art has received a huge fund for touring exhibitions, I shall retire from that field entirely, with a clear conscience. It is really impossible for me to undertake any extra-curricular work and I am delighted that new facilities have been created for such activities. The activities in the gallery are reaching such proportions that even a trip up to 57th Street frightens me these days, although I did get to the White Plains show and found several really very exciting additions to the collection which I intend to show in January. After all, I have been neglecting the Folk Art completely during the past two or three years and I think it is time for me to revive a bit of interest in the field although I am much more excited about what is happening in contemporary art.

I hope that you will have occasion to come to New York and that I shall have the pleasure of seeing you again.

My very best regards.

Sincerely yours,

EGH:ph

not to publishing information regarding sales transactions, teachers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the publisher 60 years after the date of sale.

November 28, 1968

Miss Sally Armbruster  
172 Newtown Lane  
East Hampton, New York

Dear Miss Armbruster:

In response to your inquiry concerning the copy you have of Max Weber's book of poems and woodcuts, I am sorry to say we are not in a position to hazard a guess as to its market value as a collector's item. It is possible that the Weyhe Gallery and Bookshop at 794 Lexington Avenue might have an opinion as to its worth in relation to the demand for it.

Sincerely yours,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mr. Norman Cousins, Editor

-2-

12/8/58

All these facts make it obvious that although Mr. May is said to know investments, he knows little, indeed, about the world of art.

Actually the case of Georgia O'Keeffe is a complete repudiation of all that your writer implies. For forty years her work has been curiously beyond fashion. Through restless changes in public taste from Realism to Abstraction to Surrealism and back to Abstraction, it has remained in favor. Each decade in turn seems to have found something to admire in her serene and developing art.

This makes it all the more regrettable that Mr. May and the Saturday Review seem to have conspired to cast an unreal shadow on one of the few original -- and constantly popular -- painters in America.

Sincerely,

Daniel Catton Rich  
Director, Worcester Art Museum

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STATE UNIVERSITY OF IOWA



IOWA CITY

*School of Fine Arts*

November 25, 1958

My dear Miss Babcock:

Promptly upon receipt of your letter of November 19 my office placed the matter of expense for replacement of the O'Keeffe frame and restoration of the Weber painting in the hands of our Business Office for reference by them to our insurance adjustors. The matter will be handled promptly by the Business Office. Sometimes the insurance people require a little time for investigation.

We carry insurance to cover such matters as this of course, and there is no question about the responsibility of the university and the insurance company.

We were somewhat surprised at the amounts involved, although I do not want you to construe this as in any sense a complaint or protest.

I checked with the people who handled the packing here. They are the same people who have packed and unpacked pictures for me for many years. In this instance unusual care was taken and the same supervisor who watched the unpacking of each crate and each picture assures me that careful record was kept of exactly how and where the paintings were packed, and that equally great care was taken to repack them in exactly the same place and in the same way. There were one or two deletions I believe, because I think a picture or two was sent to Texas or elsewhere. Perhaps this caused some slight change in the preparation of the entire shipment for return.

I do not believe any processing in any museum could have been more careful than this. Consequently we were much surprised to learn that there was damage in transit, and were inclined to hold either the railroad company or the Budworth Company responsible.

Be that as it may, the matter is covered although we regret to fall back upon our own insurance people for what may have been the fault of companies handling the shipment.

I expect to be in New York City during the week of December 15 to 18 or 19.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published only after the date of sale.



November 24, 1958

Mrs. Gerhard D. Straus  
4783 North Larkin Street  
Milwaukee 11, Wisconsin

Dear Mrs. Straus:

Much to my chagrin, I found that a letter addressed to Mr. Marin was inadvertently placed in my follow-up folder, to which I am attending on this day -- Sunday, with the aid of my telephone.

To avoid any further delay, I am answering this letter and thank you for sending the check as promptly for the two paintings.

Whatever information we have available in reference to the two pictures is listed below.

Both Mr. Marin and I were delighted with your visit and look forward to seeing you again in the very near future.

Sincerely yours,

EGH:ph

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

1726 Mayflower Drive

Middleton, Wisconsin

November 29, 1958

Mrs. Edith Halpert, Director

The Downtown Gallery

32 East 51st Street

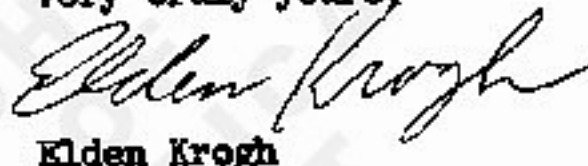
New York 22, New York

Dear Mrs. Halpert:

A month or so ago, I inquired about a print of CLICHE, by Stuart Davis, which had been offered earlier at \$75. At that time, Mr. Davis would not sell the last copy for less than \$200. As this was so far from the previous offer, I did not reply to your letter at that time.

If the print did not sell at the new figure, perhaps Mr. Davis would be willing to accept an amount more in line with the earlier price. I still would like to get a copy, and would be willing to go as high as \$100 for the last copy in good condition.

Very truly yours,



Elden Krogh

For to publishing information regarding sales transactions, as such, are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



12808 County Road 60  
Eden Prairie Township  
Hopkins, Minnesota  
December 2, 1958

The Downtown Gallery, Inc.  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert and Mr. Marin:

My husband and I truly enjoyed our visits to your gallery during our recent visit in New York. The Weber exhibition is exciting, instructive, and handsomely mounted. And I am tenderly nourishing the memory of my chat with Mr. Weber. Mrs. Halpert, you were very kind to introduce him.

Mr. Marin, we wish to thank you once again for parting with the fine impression of your father's etching, "Brooklyn Bridge 1913." As I told you, we will be happy to loan it if it is needed for a future Marin exhibition. Enclosed is a check for \$150.00 covering the full cost of the print.

Please place our name upon your mailing list, so we may keep abreast of your exhibition program. Thank you.

Cordially,

*Barbara M. Kaerwer*

Barbara E. Kaerwer  
(Mrs. Howard E. Kaerwer, Jr.)

Enclosure: one check for \$150.00

First to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

20 ✓  
T. S. S.

December 4, 1958

Mr. Seymour H. Knox  
Albright Art Gallery  
Delaware Park  
Buffalo, New York

Dear Mr. Knox:

During your recent visit to the gallery, you expressed interest in the painting by Max Weber entitled **FIGURE STUDY** dated 1911. At that time I advised you that the painting was not for sale.

Now that the exhibition is about over, I discussed the matter with Weber and he agreed to set a price on this painting if the Albright Gallery is considering it for purchase. We note that Albright is one of the few museums in the United States in which there is no representation of Weber's work and are therefore very eager to see this oversight remedied. I hope that you agree.

A photograph is enclosed, with all the information marked thereon. If you wish, we can send the painting to Buffalo, so that you and Mr. Smith may have an opportunity to study it at leisure.

In closing, I want to express my thanks to you for your kind invitation to the opening of the exhibition on December 8th and to dinner earlier in the evening. We are opening our 33rd Annual Christmas Exhibition on that day and it would be impossible for me to leave the gallery under the circumstances. I hope, however, that I shall see the exhibition at the Albright Gallery before it closes.

Sincerely yours,

EGH:pb

*Photo sent 1/11*

7000

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



POMONA COLLEGE  
CLAREMONT, CALIFORNIA

ART DEPARTMENT

November 18, 1958

Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
32 E. 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

The Stieglitz Circle exhibition has now been taken from the walls and shipped as of this date. We cannot express our gratitude for the magnificence of your loans.

In packing the show for shipment back to you we followed instructions left by Peter Salz. Only as I write this letter do I note that on invoice page number 5699 instructions are given for the return of Mr. Currier's picture (Demuth's *RED AND APPLES*) and Mr. Heinemann's (Demuth's *RUE DE SINGE QUE PICHE*) to their owners directly. These two paintings have been returned to your gallery in the crates with your paintings. May I apologize myself for this confusion and assure you that we will bear any trans-shipment expenses that you may incur.

I will write personal letters of apology to Messrs. Currier and Heinemann. Again, thanks.

Sincerely,

*William M. Hill*  
William M. Hill  
Director, Pomona  
College Galleries

WMH/an

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BETHESDA HOSPITAL

559 CAPITOL BOULEVARD  
ST. PAUL 1, MINN.

December 3, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

It had been my hope that I would get to New York next week and in the course of things to see your Christmas show. However, circumstances have necessitated a last minute change in plans.

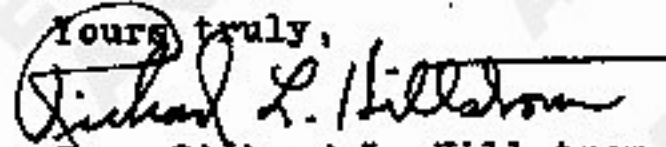
Last year I purchased a Marin watercolor (Deer Isle, Maine, Boat, 1923) and had hoped that I might find something in the exhibition this year to add to my small collection. I have learned that for the modest collector with limited means that the Christmas exhibitions offer a fine opportunity to secure good things at a modest price.

I realize that it is not too satisfactory to purchase works of art by mail. However, because of my predicament this year I thought I would write you and ask if there might be something in the show that you would feel might be "right" for me and my collection. I am particularly anxious to secure works eventually, at least, by Shahn, O'Keefe, Sheeler, Weber and Dove (and in that order). Small paintings or drawings would interest me.

If it is possible for you to appraise me as to what is being shown this year, as well as the prices, I would be most grateful.

Thank you kindly.

Yours truly,

  
Rev. Richard L. Hillstrom  
Chaplain

P.S. The Marin watercolor has given me a great deal of pleasure. I have been pleased to loan it for collector's exhibits at both the St. Paul Gallery of Art as well as the Walker Art Center in Minneapolis.

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To the Editor  
Saturday Review

- 4 -

December 4, 1938

The libel is unforgivable and the irreparable damage to Miss O'Keefe that may ensue because of the reckless statement of Mr. May is obvious. Therefore, as Miss O'Keefe's agent, I demand that this letter be published in full at the earliest possible date and also that a retraction from your magazine and from Mr. May in an acceptable manner and form be made.

Very truly yours,

Edith Greger Sulzert, Director  
THE SEXTON GALLERY

Enclosure

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526 Aldine. Chicago 13

24 Mar - [1958]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith: I recently submitted your name on a Guggenheim application as a reference & have been delaying writing you - waiting for some of our photos of some recent sculptures (still don't have them & so am sending these poor ones instead.)

Last night I went to the home of James Alsop (in Warrington) and saw his sculptures - paintings & drawings - & of course immediately saw some that you had sold him. 2 of George & Keefe & a man & a woman. He bought a bronze of mine in a current show of my sculpture at the Flin Gaten, Allen.

Best,

Ahlo

Pottison



171  
cc: Edith Halpert

November 28, 1958

Mr. Harvard H. Arnason  
Walker Art Center  
1710 Lyndale Ave. South  
Minneapolis 3, Minnesota

Dear Harvey:

By all means use that which you have written as text for the catalog but don't use it verbatim. Rewrite it in a more general way so that it will serve as introduction to the commentaries you plan to use for each picture to be reproduced in color. Keep it within 1500 words maximum, if you will please, with 300 to 500 words for each of the 10 color plates.

In view of the suggestion that **POSHADE** be considered as a color plate and also the mural for the Heinz Research Building in Pittsburgh, may I now bring you up-to-date on the status of the color plates:

1. **REPORT FROM ROCKFORD** and 2. **THE YELLOW PAD** - Permission signed and **ektachromes** to be taken sometime soon.
3. **RAPT AT RAPPAPORT'S** - The same holds true.
4. **OMH! IN SAN PAU** - University of Illinois sending us plates.
5. **VISA** - Plates being sent us by Museum of Modern Art.
6. **ALLER** - Plates being sent from Drake University.
7. **HOUSE AND STREET** - Is being taken in January when the picture returns.
8. and 9. **COLONIAL CUBISM** and **STEL** - You are now sending us **ektachromes**.

This leaves the 10th which is **SOMETHING ON THE 8-BALL** - and plates are being sent us from the Philadelphia Museum.

If you would like any substitutions, please make a decision now as we can arrange to take the **POSHADE** while it is at the Whitney and as for the mural in Pittsburgh, I trust that Edith has an 8 x 10" **ektachrome**,

prior to publishing information regarding sales transactions. members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*Memo from* HOKE LEVIN

December 5, 1958

Whitney Museum of American Art  
22 West Fifty-Fourth Street  
New York 19, New York

Attention: Mr. Lloyd Goodrich, Director

Dear Mr. Goodrich:

I have your letter of December 2nd requesting  
The Defaced Portrait by Ben Shahn, for your  
exhibition "The Museum and Its Friends",  
March 5th to 12th.

This picture is now at the Carnegie Institute  
and the exhibit will be over February 8th. I  
am mailing a copy of this letter to Mr. Gordon  
Washburn, Director, authorizing the Museum to  
ship the painting direct to you.

The painting is to be exhibited under the name  
of "Mr. and Mrs. Hoke Levin".

We have agreed to loan this picture to the  
City Art Museum of St. Louis for a European  
exhibit to begin June 1, 1959, consequently,  
instead of returning the picture to our home,  
we believe it would be best to ship the paint-  
ing direct to the City Art Museum of St. Louis,  
Forest Park, St. Louis 5, Missouri, attention  
of Mr. William Eisendrath.

When your catalogue is published, we would  
appreciate two copies mailed directly to our  
home, 1647 Balmoral Drive, Detroit 3, Michigan.

The painting is insured for \$5,000.00 and we  
trust that your insurance will cover it in  
transit and while on exhibit.

Sincerely

Hoke Levin

HL:rs

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



November 24, 1958

Mr. Bruce Sommerville  
Bruce's books  
444 West Margaret  
Detroit 3, Michigan

Dear Mr. Sommerville:

Thank you so much for your letter.

Much to my amazement I find that my library is quite complete but there are two books that I would like to add. One is No. 128, Glasgold on Glenn Coleman, and the other, No. 139, by Imaizumi/Goodrich on Kuniyoshi. As a matter of fact I think it would be best to have two copies of the latter. Would you be good enough to send these on to us less the trade discount?

3<sup>00</sup>  
18.-

Yes, my trip to Russia was most educational and fascinating. Because I knew the language, I had the rare opportunity of seeing and hearing a great many things not available for most visitors. It is an extraordinary country with extraordinary people, but I decided that I like it here very much better.

When you are next in New York I hope that you will come in to say hello.

Sincerely yours,

BB:ph

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3615 Christie Dr  
Windsor Co Ohio  
Dec 1 - 1958

Dear Mrs. Holfert,

My husband just informed me that upon reconsideration he felt that it would be difficult tax wise, to buy the Weber this year. We both regret putting your painting out of circulation but intend to be a customer of your gallery sometime in the future.

Sincerely yours,  
Mildred Foxman



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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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by be published 60 years after the date of sale.

# *The May Department Stores Company*

## **Famous-Bau Co.**

NEW YORK OFFICE  
1440 BROADWAY

OPERATING STORES IN

ST. LOUIS CLEVELAND LOS ANGELES DENVER AKRON BALTIMORE PITTSBURGH YOUNGSTOWN SIOUX CITY

EXECUTIVE DEPARTMENT

ST. LOUIS 1, MO.  
November 19, 1958

Mrs. Edith Halpert  
Downtown Gallery  
51st Between Park & Madison Ave.  
New York, N. Y.

Dear Mrs. Halpert:

I feel that we owe you an explanation regarding the statue by Zorach, which Mrs. Rice and the writer had under consideration for purchase and about which she phoned you prior to our leaving New York City. While we were very much attracted to this work of art, we felt that for the present other commitments prevented our ordering it out, but we want you to feel free to dispose of it as we are definitely not interested for the present time.

The writer visits New York regularly and hopes to have the pleasure of seeing you in the near future. In the meantime, if you come to St. Louis, do not fail to call us.

Yours very sincerely,  
*Marion Rice*

MR:ep



artists. I would leave the choice  
to you. I am ~~feeling~~ myself  
to a little Christmas cheer.

I am so disappointed about  
not being able to go over.

Sincerely

*use  
this name* Ethel Lore Upchurch

Mrs B. Franklin Upchurch  
1512 Spruce Street  
Phila 2 Pa

December the third



East Hampton N.Y.  
Nov 18 - 58

Downtown Galleries -

I have a book by Max Weber  
Primitives

Poems & Woodcuts  
The Spiral Press N.Y. 1926  
Copy 18 - of 350 copies - signed -

Would this book be of interest  
to a collector? Can you suggest  
a price? It is in perfect condition.  
Thank you for any information.

Sally Armbruster  
172 Newtown Lane  
East Hampton  
N.Y.

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THEODORE ROOSEVELT  
and Edith Roosevelt - 1958  
ZENISAP



Angelo Tagliabue

ARCHITECTURAL SCULPTOR

1805 SUMMIT AVENUE  
UNION CITY, N. J.

Nov. 26th, 1958

Mr. William Zorach  
276 Hicks Street  
Brooklyn 2, N. Y.

Dear Mr. Zorach,

I propose to furnish all labor and material and perform all work required in the enlargement of the sketch model seen at your studio of approximate one quarter full size full size model of sculptured figures minus base to be fifteen feet (15) high all figures to be proportioned according to the overall height of model for the sum of \$ 17,200.00 SEVENTEEN THOUSAND TWO HUNDRED DOLLARS) F.O.B. shop uncrated. This estimate is based on enlarging model in clay moulding and casting in accordance to foundry requirements.

Very truly Yours,

Angelo Tagliabue

*This estimate is for enlarging 1/4 size model & casting  
in plaster only WZ*

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RANDOLPH  
MACON  
WOMAN'S  
COLLEGE

LYNCHBURG  
VIRGINIA

DEPARTMENT OF ART

November 24, 1958

Mrs. Edith Gregor Halpert  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

In the catalog of our collection which I am now preparing, I would like to explain how the Dove painting *Cow#1* which we bought from you happened to come on the market.

To save you time and trouble, I have written out on a separate sheet as much as I can remember of the incident as you once told it to me.

Would you have time to revise or rewrite in any way the enclosed statement? May I then include it in our catalog if there is space?

I do hope you will have time to do this.

Sincerely yours,

*Mary F. Williams*

Mary F. Williams  
Chairman  
Department of Art

MFW/f

Enclosures 2

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702

November 24, 1958

Mr. Alfred Freen  
870 Fifth Avenue  
New York, N. Y.

Dear Mr. Freen:

It was very nice to meet you and as I mentioned during your visit I hope that I can call on you to help us in maintaining our records by filling in the data on the enclosed reply card.

I shall be most grateful.

Sincerely yours,

DGH:ph  
Enclosure

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# Carpenter Brothers, Inc.

608 W. WISCONSIN AVE.  
MILWAUKEE 3, WISCONSIN



FOUNDED 1917  
PHONE BROADWAY 6-0140

FOUNDRY SANDS

BONDING CLAYS  
November 21, 1958

STEEL ABRASIVES

Downtown Gallery  
32 East 51st. St.,  
New York 22, N. Y.

Gentlemen:

We are writing to say that we are today returning via prepaid express the John Marin water color entitled "Little Canyon," New Mexico."

We thought it would fit in well in our living room, but when we got it home, we found that we were not as pleased with it as we had hoped we would be.

Thank you very kindly for allowing us to have it for a couple of days, and we trust that it will be returned in perfect shape and reach you without delay.

Very truly yours,

ENC/ea



November 24, 1958

Mr. A. W. Bahr  
The Coach House  
Branchville Road  
Ridgefield, Connecticut

Dear Mr. Bahr:

Thank you for your note.

Indeed I shall be interested in seeing the early Weber nudes and the Pascin drawing. Since we never handle the work of Blummer and Davies, I doubt whether these will fit into our purchase category.

I look forward to hearing from you.

Sincerely yours,

EGH:pb

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[NOV. 19, 1958]

Mrs. B. Franklin Meschling

1512 Spruce Street - Philadelphia 2, Pennsylvania

Mrs. Edith Gregor Haffert  
32 East 51 Street  
New York 22  
U. S. A.

Dear Mrs. Haffert:

I am writing to ask  
you when you are planning  
to have your Christmas Sale?  
My collecting has not been  
at all well since last summer,  
so I have to make my plans  
in advance - I can no longer  
just go when I want to.

Would it be possible to let  
me know the price of the



SMITH COLLEGE MUSEUM OF ART  
NORTHAMPTON, MASSACHUSETTS

December 4, 1958

Miss Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Miss Halpert:

A friend of the Museum, Mrs. Malcolm Chase, had asked me where she might be most apt to find ships' figureheads and I was able to suggest several sources. She may be in to see you rather soon; so may I - for her.

Cordially,

*Robert O. Parks*

Robert O. Parks  
Director

ROP:wc

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HOKE LEVIN  
2347 PENNSCOT BLDG.  
DETROIT, MICH.

December 6, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of November 26th.  
We will send the Defaced Portrait to the  
St. Louis Museum for the European exhibit.

The insurance company requires a letter of  
valuation before the policy can be in-  
creased, and I would appreciate your send-  
ing me a letter stating that the present  
value of the painting is \$5,000.00.

With kindest regards, I am

Sincerely yours

Hoke Levin

HL:rs

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by the published 50 years after the date of sale.



BEE S. HOILES  
843 CARTERET AVENUE  
TRENTON 8, NEW JERSEY

The other day I sold an old Inn  
Sign, with a painting on it signed "J.  
Pickett"! And now I have a cigar store  
Indian sign that I think was done by  
Hicks. There is a very carefully carved  
E. H. on it.

I shall get in touch with you just  
as soon as I can get further information  
on the Harrell.

Sincerely,

Bee S. Hoiles.

December 5, 1958

Mr. Julian M. Kaplan  
2810 Pembroke  
Toledo, Ohio

Dear Mr. Kaplan:

You were very kind indeed to send so nice a letter with your check.

Nothing pleases us more than a "happy client." It is always a gratifying experience and I am very happy that both you and Mrs. Kaplan are enjoying the Arthur Dove.

I look forward to your next visit to New York.

Sincerely yours,

EGH:pb

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